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The AUTHOR & JOURNALIST

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Since His Fortieth Birthday
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MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

"MEET Mr. Weeks." On our cover, not on the Blue Network of N. B. C. this time.

Edward Weeks is the ninth editor of the *Atlantic Monthly*. His parents never visualized him as an editor: they wanted him to be an engineer. He went to Cornell University, but left when World War I started, to drive an ambulance for the French Army. He returned after receiving the Croix de Guerre "to Harvard and the literary world." After his graduation, he won a scholarship for special study in English literature at Trinity College, Cambridge. He started work with a publishing firm when he returned to the States, and became editor of the *Atlantic* in 1938 . . . on his fortieth birthday. . . . after fourteen years' apprenticeship in the *Atlantic* headquarters, first as reader, then as literary editor, then as the presiding judge of the Atlantic Prize Contest and finally as the editor of the *Atlantic Monthly* Press Books. He is author of "This Trade of Writing" and editor of an anthology "Great Short Novels."

Editorial needs of the *Atlantic* remain fairly constant, but special mention should be made of *Atlantic* "Firsts," a category which presents a really rich opportunity for newcomers in the short story field. Already more than twenty *Atlantic* "Firsts" have been published since the heading was begun a little over a year ago.

These *Atlantic* "Firsts," which will continue to have space in each issue throughout 1947, are, as the title suggests, stories by new writers. They are paid for at top fee, and every six months, the *Atlantic* editors, with Metro-Goldwyn-Mayer, will make two awards, the first of \$1500, the second of \$750, to the authors of those "Firsts" which the editors consider the most promising. If there are film possibilities in the prize winners, M-G-M will have the option to buy any of them for \$5000 each.

Candidates for *Atlantic* "Firsts" may run between 2000 and 20,000 words. The words "Atlantic First" must appear on the first page of each manuscript submitted. Address of the *Atlantic Monthly* is 8 Arlington Street, Boston 16.

A note from Austin Lescarboura, Croton-on-Hudson, N. Y., recalls the days in the mid '20's when the National Association of Business Writers was functioning. John was the permanent secretary, and in my capacity as John's ready helper, there fell on me the compiling and dictating of reports each month on 50 to 75 trade journals. The N. A. B. W. was composed of the leading trade journalists in the country—Ruel McDaniel, J. E. Bullard, Ernest Dench, Lloyd Graham, Fred Kunkel (recently deceased), Lescarboura, to name a few—and there was a constant flow of information to the secretary's office—who was buying and what, new markets, treatment good or bad, rates paid, length of time MSS. were held, etc., material too intimate ever to have been published. The "warnings" left many a "bad editor"

high and dry for material until he had changed his tactics. Favorable reports sent the best there was to other editors. We always felt the N. A. B. W. did much to raise the standards of trade journal writing.

But to return to Austin Lescarboura. A former editor of *Scientific American*, *Popular Science Monthly*, and various trade and technical publications, author of several published books and frequent contributor to American and French magazines and newspapers, he has since 1925 operated his own publicity organization, and has ghosted many of the articles, statements, and speeches for the great and near-great in the radio industry. Recently the French Embassy advised him that he had been awarded the coveted order of "Officier de l'Instruction Publique," in recognition of his technical services. He already holds the French order of "Officier d'Academie" and the decoration of Academic Palms awarded for services to France and the Allies in World War I. The latest decoration is a promotion from purple ribbon to rosette.

▲ ▲ ▲

When Arthur A. Grenfeld ("Australian and New Zealand Markets") was 16 he decided to be a missionary. But the London Missionary Society (Mr. Grenfeld was born in Sussex, England) advised him to learn a profession which would help pay his way through the University. So he took on Accountancy—and forgot about being a missionary.

He is now "what might be called an international public accountant," at present in New York on contract with the United Nations. His practice is in Sydney, Australia, where he holds the title of Registered (our Certified) Public Accountant. (Our son John will be interested in this: he is a C. P. A.)

It would take a long paragraph to list the societies and institutes of which Mr. Grenfeld is a Fellow or Associate. And he only 33!

About six years ago he adopted writing as his hobby. Since then he has had numerous articles on business and accountancy topics accepted, and also a few short stories. In 1944 he gained second place in the Lord Haldane Essay Competition conducted by the Institute of Public Administration (London), and in 1945 he won the Sir George Murray Essay Competition (Adelaide, Australia).

Mr. Grenfeld is the overseas representative of the Mayne Literary Agency and Endeavor Films Limited, of Sydney, Australia, and also of the Freelance Writers' Federation of Australian Writers.

"If there is anything I can do," he said, "to help foster friendly relations between the U. S. A. and Australia and other nations, I shall be pleased to do it. For I believe in a world brotherhood of men. That is why I am enthusiastic about the cause of the United Nations, and am anxious to help it in any way I can." (Later we will publish a compilation of English, Scotch, and Irish Markets Mr. Grenfeld has prepared.)

▲ ▲ ▲

"My entering the field of juvenile writing was partly, I presume, a hang-over from my teaching experience," writes May Emery Hall ("Writing the Juvenile Historical Serial"), "so, perhaps, may be my slanting the bulk of my output towards the historical and biographical. At any rate, I find it far more satisfying to present, in clean-cut perspective,

(Continued on Page 18)

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THE AUTHOR

& JOURNALIST

May, 1947

THE JUVENILE HISTORICAL SERIAL

... By MAY EMERY HALL



May Emery Hall

HAS the juvenile historical story gone by the board? Judging from the enormous output of ultra-modern fiction for young people dealing with the up-to-the-minute scientific achievement, glamorous careers and what-have-you, one might be inclined to answer in the affirmative. My own experience, on the contrary, leads me to believe there is still a good market for stories of the past.

Not in the material being dated or not dated does success or failure lie, but in its *handling*. Suspense, thrilling situations, dramatic action do not belong exclusively to any one period of the world's history. Surely the exploits of crusader and Revolutionary hero would stir any red-blooded boy even if not dealing with the startling challenge of the atomic bomb and similar death-dealing machinery of the second World War.

As a matter of fact, there is so pronounced a tendency to play up our own exciting day that juvenile authors are falling into the mistake of overwriting it. The themes they introduce are being used again and again to the despair of the weary editor. Not long ago I wrote a four-part serial for readers of late teen age and older, built around those hardy adventurers, headed by Lewis and Clark, who opened up the great unknown Northwest and forced their precarious way to the Pacific coast. In his note of acceptance the editor said: "I like the story and feel it will provide a welcome relief from the returning soldier motif, of which we are getting so much." One can, indeed, overdo a good thing.

But why stress the *serial*? Why not the short story or book with historical setting? I do not mean to disparage either of these forms, but at the same time the serial has certain advantages over both. To enumerate them:

1. The working out of a serial plot involves less effort and usually is more interesting in its develop-

ment once the writer gets a start than the creation of several entirely dissimilar short stories.

2. The marketing of the serial is likewise a less laborious procedure than the placing of the shorter stuff. Thus a six-chapter serial, for example, may be marketed after one or two trials whereas the landing of six distinct short stories means, at best, a half-dozen journeys with little likelihood of all meeting immediate success in the first editorial office to which they are sent.

3. The serial stands a better chance of reprinting than does the short story. Often unsolicited requests come from editors asking permission to use some published serial which has made an appeal to him. The remuneration paid by the second purchaser is generally divided between the first buyer and the author, though not always evenly. The last serial of mine which made a second appearance netted me one-third of the original amount received. Not so bad in view of the fact that all I had to do was to say yes and collect! Occasional editors are to be found generous enough to allow their writers the total sum received for second serial rights.

4. The serial provides excellent preparatory practice for a book which may follow. It means that the groundwork of the longer piece of work is already laid and double financial returns made possible. An important "don't," however, should be kept in mind. Mere padding will not turn the trick! But the introduction of new side lines of interest aimed at a fuller and sharpened interpretation of the central characters is legitimate.

Where is raw material for the serial to be found? Everywhere! In what one sees and hears every day, newspaper items, books read and a variety of other sources may be found the needed germ which will carry enough suggestiveness to set the creative instinct to work. These germs differ in value, of course. Furthermore, for serial purposes careful selection of a theme that will lend itself to longer and more sustained treatment than called for by the short story is imperative.

A file of newspaper and magazine clippings is one of the "must's" of the serial writer. My own best

results have been obtained from seemingly inconsequential bits tucked in between news of the day as mere space-fillers. Some of these, at the time I filed them away, appeared to have only remote chances of being turned into something profitable. Now and again I have run through them, but without their "clicking." One, I remember, merely took it out in nagging me incessantly. Then, suddenly, without any forcing on my part, it fairly jumped at me, as it were, with the outline of a plot. "What have you been waiting for?" it demanded. "Here's what you want right under your very eyes. Now go to it!" I went to it. The serial almost wrote itself.

The clipping in question had to do with a small town on the south coast of England, ruthlessly raided by Canute's men during the Danish invasion. These barbarians I proceeded to recreate, together with a particularly vicious raven (prototype of the symbol of Denmark) belonging to the king. But I did more—risked an editorial turn-down by slanting my story towards a girls' religious paper! The gentle young daughter of Canute and a Saxon heroine came alive. Between them they toned down the royal temper and cut short certain dark designs. "Raven and Dove" sold readily.

One needs to be cautious in taking liberties with authentic happenings, but this will not prevent him letting his fancy roam at will with fictional embroidery of his own manufacture.

When the Quakers were being pushed about from pillar to post in early Puritan days, an ancestor of mine defied the law by sheltering members of this unpopular sect under his own roof. True to his convictions, he boldly acknowledged the misdemeanor and manfully paid the fine imposed and costs of a public trial. I saw story possibilities here and set out to do belated justice to the man of whom I had reason to be proud. But it just wouldn't work out with him in a juvenile role! How did I get around this? By presenting him with a young son and daughter, both sympathetic towards the oppressed outcasts, and letting them take things into their own hands. Eventually, in the course of five chapters, the despised Quakers are given a fair deal and the villain of the piece, a self-righteous magistrate, is put in his proper place. A far cry this was, of course, from the incident with which I started, but the historic atmosphere was not tampered with in the least while the revision made the serial much better suited to youthful readers than if I had clung closely to the old court records.

In the Biblical story, especially, the author cannot afford to present merely a re-hash of well-known narratives which can be read directly from the Bible itself. You must bring to your task such imaginary additions to the familiar tale as will give it a fresh and curiosity-provoking quality. This can be achieved largely by introducing wide-awake fictional young people who occupy the center of the stage. The real historical characters, though secondary, take on new interest as seen and heard through the eyes and ears of the juveniles. But the latter should be more than onlookers. They must be actors who *participate* in the events which actually took place.

To illustrate, I once entertained the idea of writing a juvenile serial in which St. Paul should figure. In reading the book of Acts, I found such a wealth of dramatic material that I was at a loss to know what to select. From this embarrassment of riches I finally chose those episodes in the life of the apostle which occurred in the city of Ephesus, where he and his Christian followers were rather badly treated. The native silversmiths, who made a lucrative living by



"Hello, Bill, how's the writing business after all these years?"

fashioning statues of their patron goddess Diana, wanted nothing to do with a new god. They therefore staged several violent protests which took the form of a turbulent uproar and a mob scene in the theatre. Paul barely escaped serious trouble by being persuaded to remain in hiding for the time being.

My problem, as I saw it, was to present his case so convincingly that one or more non-believing characters would, through first-hand contacts with him—yes, and his detractors—be won over to his way of life. I hit upon a hostile young silversmith apprentice and a visiting young girl cousin for this purpose, throwing both into the thick of the critical events. In a series of fictional adventures, constantly mounting in suspense, they saw Paul's Christianity—and its opposite—in action and were able to judge for themselves which was the more desirable. Almost against their will, they reached their decision, which was finally on the side of the apostle's teachings. Conflict of one sort or another, also strong emotional reaction, were evident throughout the entire course of "Crown and Cross."

So much for source material and the general pattern of the serial story. When it comes to the arrangement of the usable data, I proceed something like this. At first, without trying to separate the good from the bad, I merely jot down whatever occurs to me as having even a remote connection with the story ahead. These notes, while often fragmentary and disjointed, give me something to work on, even though I know many may have to be discarded by the time my plot begins to take form. In an attempt to get that plot in working order, I mull over the various ideas collected, talk them over with myself, as it were. "Is this logical?" I ask. "What bearing has that on the story proper?" "How can I speed up the action?" Before I know it, I have become so well acquainted with my characters and their possibilities that the outlining of the serial is a comparatively simple matter.

A careful and concise synopsis is the next step. For two reasons I never fail to do this preparatory work. In the first place, it helps to clarify the serial as a whole in my own mind, affording the opportunity for last-minute deletion of any weak spots and the strengthening of the story structure with better substitutes. In the second place, if sent to promising markets, the synopsis provides an excellent introduction to the finished serial-to-be. The editors I have approached appear to be very glad to examine this shorter form and, on the strength of it, can judge fairly well whether or not they will be interested in the completed product. They may suggest changes, may turn it down flat or—happy thought!—

practically accept the story in advance if you have done an exceptionally good job in miniature. In any case, delays are shortened and the serial itself saved unnecessary journeys hither and thither—not to mention postage!

As to the actual mechanics of serial writing, little elaboration is required here, as the essential factors to be kept in mind are so similar to those of the short story. Suspense, a constantly increasing interest, dramatic climax towards which every part of the story must be directed—these, briefly, are the principal requisites. Of outstanding importance is suspense, of course, and this must, if nowhere else, be sustained at the end of each chapter. It is imperative that the juvenile reader be so agog with curiosity when he comes up against "to be continued" that he will work his imagination overtime trying to figure out for himself what is to follow. If he is indifferent about the matter, it is a pretty sure sign that the serial is a failure. The opening chapter is generally conceded to be the hardest to write, and for this reason, should be put together with extreme care. Even at this early stage, the principal characters must be introduced and differentiated, the plot hinted at and necessary "plants" subtly scattered here and there.

Markets should be studied with the utmost thoroughness, for the serial requirements of different editors are by no means the same. Thus certain publications prefer to use both boy and girl characters, whereas others, intended primarily for boys, require the girls to be of very minor importance if not nonexistent.

The length of the serial, also the wordage of the individual chapters, likewise varies. Short serials of two or three parts are sometimes published, but the more popular length is double this number. Some editors will even consider ten or twelve chapters. Because of this wide divergence, it is wise for the writer to have a definite idea at the start of the market or markets he wishes to make and govern himself accordingly. The average acceptable chapter length is 2500 words or thereabouts if the serial is slanted towards the teen-age reader. If meant for the older group, running into the early twenties, this may be increased to 3000 words.

Religious papers, especially those which circulate among church-schools, constitute a fertile—if not the most fertile—market for juvenile historical serials. They buy a bulky amount of fiction, and as they are generally weeklies, in the aggregate a considerable number of serial stories find their way into print in the course of a year.

The Biblical story has already been touched upon. There is one of another character very much akin to it in which some morally great but non-Biblical character is introduced. Neither of these types should be "preachy." To portray the outstanding person as warm, human, and courageous, it is not necessary to resort to a tiresome discussion of theoretical ideas, doctrines and such.

Take Roger Williams, for example. At first thought, it might seem an utterly impossible task to interest any boy or girl in "the apostle of soul liberty," who, according to the severe Massachusetts Puritans, "had a windmill in his head." Now Roger Williams did talk—he talked a great deal. It was a decidedly wordy age, in fact, in which he lived. But when I set out to put him in a serial, I snapped my fingers at the laborious arguments and counter-arguments which fill so many pages of history.

What did I substitute? A kidnapped boy, several Indians who had been kindly treated by the "crazy"

outcast, a trick plot to trap and return him to the authorities from whom he had escaped and the failure of the scheme—these were my fictional devices. The turning-point of the story was the young hero's discovery that Roger Williams, contrary to the mistaken appraisal of his fellow colonists, was a bold, valiant soul whom he wanted to know better. It is partly through his efforts that the refugee is allowed to move on and found the settlement which he gratefully named Providence. An editor signified his approval of the serial with a welcome check.

To summarize the strong appeal which the historical juvenile serial has for me. First, it deals with a past which is constantly opening up new and thrilling surprises. Again, it is long enough to keep me interested and absorbed in the characters I create and develop without being too long to become wearisome. Lastly, I believe that if the story has appealing material and is well worked out, some editorial door will be opened to receive it. Experiment for yourself and see if you will not agree with me!

HALF-HOUR TELEVISION SCENARIOS NEEDED

By Pauline Sharpe

SACKETT and Prince, 681 Lexington Ave., New York 22, for whom I am writing director, is seeking quality program series and visually conceived commercials. By quality we mean what "Cavalcade of America," "Exploring the Unknown," and a Norman Corwin dramatization are to radio.

In the free-lance market we have three current dramatic series to which writers may submit half-hour scenarios especially written for television production. "Tele-Short Story" is a series based on adaptations. They may be classical or modern stage or radio plays, short or novel stories, etc. For this series, it is best to check with us before going ahead with the scenario or television picture-story draft. Modern material should be cleared by the writer.

The second series is "Playtime" which may be a dramatic, mystery, comedy, satire, fantasy, etc., scenario on any subject using two or three sets at most with a maximum of six or seven characters.

The third series, "Video Vignettes," is based on historical and biographical material. The purpose of this series is to present tele-plays about any historical figure (period, nationality, field of accomplishment unlimited), in a specific conflict or singular dramatic event taken from his life. This is not a panorama series.

Payment for television varies because of the very nature of the medium itself. We have a rate-scale for three different versions or drafts before the original idea is finally developed into the producer's shooting script. Each scale is based on the cost of the overall production budget for this reason: we buy only the first television performance rights. This, of course, does not apply to a series idea. If the one writer can conceive the idea, outline, or adaptation; and can then write it into a scenario form; and from there can also develop the scenario into a video picture-story draft, he is entitled to payment for each version. Naturally, if we accept any one or two of the drafts, he is paid accordingly. All payments are made on production only.

No idea, outline, scenario, or picture-story will be read unless accompanied by a signed release form. Material will be returned if postage is enclosed.

READER ORIENTATION

. . . By CHARLES CARSON



Charles Carson

THOSE of us who write articles on how to write do a great deal of talking about "that first paragraph." Yet, when we have finished, the reader often eyes us fishily and says, "Yes, but *how do I open a story?*"

"I think the whole thing can be embraced in the term *reader orientation*. Webster defines *orientation* as, "Awareness of the existing situation, with reference to time, place and identity of persons."

There is the answer in a nutshell. Now, we'll see how *orientation* really works in opening a story.

A few years ago I wrote a short story for *Script*, called "Mountain Vengeance." It concerned an aged mountaineer who decided to shoot it out with a young fellow who supposedly had wronged his daughter. What facts must we have in the opening? First, we must have the man's name; we must know his approximate age, his present mood, where the opening scene is laid; and there must be planted a situation from which complication will inevitably spring.

Here is one way of stating the foregoing facts, but it is *not* the way to open a story:

Zack Brockton was an Ozark moonshiner, eighty-one years old. His daughter, Elvira, was a truthful girl, and when she told him that Jud Preston had betrayed her, the old man grew angry and made dire threats against Jud's life. When Elvira saw her father in this mood, she made no attempt to reason with him, for in the hills one's honor does not go unavenged.

The facts are there, yes, but we have only a flat statement, devoid of drama, the veriest corn anyone ever wrote.

Here is the opening I used:

Suddenly, Zack Brockton's eighty-one years seemed to drop from his shoulders like a cloak. Calmly walking across the room to the fireboard, he reached for the ramrod and began placing a charge in his muzzle-loader. If what Elvira had just told him were true, a new feud was imminent, and he knew that his little girl never lied.

Here we have introduced two characters, shown their relation to each other, laid a backdrop for the show with a sprinkling of local color, and most important of all we have set the stage for excitement to come, without giving away too much of the story. In other words, the reader is thoroughly *orientated* before he finishes the first paragraph.

I am discussing this subject because I see rejected manuscripts from those who start with one or more of the needed essentials, but fail to use *all* of them. For instance, many such stories open with nothing but dialogue; there is no hint of *where* the characters are or *who* they are. In other cases, the writer may have Mary and John in a specific place, but we don't know until we have read two pages whether Mary and John are cousins, sweethearts or casual friends, and anything they have said up to that point is ineffective. Again, the time, place and characters may

be clear in their relation to each other, but there is nothing that indicates action to come. A good story opening sets the entire scene immediately and clearly.

In writing a magazine article, it is often a good plan to approximate fiction technique as far as possible. In an article I wrote for *Ghost Town News*, I told about a prominent early Californian who died, leaving an unknown amount of gold, which still lies buried somewhere beneath the streets of Los Angeles. I had obtained this story firsthand from the subject's granddaughter.

The narrative hook I used was indistinguishable from that in fiction, but the story was not fiction. Here is how I started:

Don Francisco Avila was a man of affluence. He owned houses and cattle and lands. He had charming daughters and a wife whose statuesque beauty was the talk of the *pueblo*. But his treasure did not end there, for he had gold. If there had been sons, I should not be writing this story, for then the gold would have been saved. But there were no sons.

Again, we have introduced our leading character, and we have told what we are going to write about, without divulging the outcome.

In the novel, the same rule applies, but more space is required in which to establish a premise. If one has an attractive style, his opening can sprawl over five or six pages before the reader knows who is *where* or doing *what*. Personally, I know that I must depend a great deal on plot and swiftness of tempo, therefore I get the yarn going in a page or two. I think each novelist will find this to be an individual problem, though the general procedure is the same.

I wrote a novel of 65,000 words, which is soon to be released in England and the British Colonies under the title of "Mountain Troubadour." At first, I thought of opening with what the movie producers call a "long shot," showing the background (which is important to the story), then I would "fade in" where the action was taking place. Immediately, I



"It's my story of how I flew the first Rocket Plane."

The Author & Journalist

saw where I was handicapping myself and decided to open with the main character and weave the background into the action.

Here is the way I did it:

Luke Shadrick knew that he was being followed. He jerked the mule's rein and thumped him in the ribs with bare heels, but the stubborn animal refused to change his gait. Up the incline of Fodorstock Mountain the boy rode, his gaze fixed straight ahead. He was nearing the hilltop now, and anyone following on foot would be left behind as soon as he got up there on the level ground.

It was in a one-room cabin, nestling on the slope of such a hill, that Luke first saw light of day. For seventeen years he watched the chameleon-like earth change her colors from green to brown, to winter's white and then back to green.

From spring until autumn the earth was vibrant with life. Then the October frosts came, killing the sedge grass and imbuing the oak leaves with varied hues of amber and dark gold. Invigorating autumn breezes drifted down from the north, carrying a tingle that chilled the Ozark night and filled the days with reminiscences of the summer that had gone.

On such an afternoon, Luke Shadrick rode leisurely along the crest of a hillock on the back of his mule.

Now, let's recapitulate for a moment and see what we have done. We opened with the leading character in action, then we gave a bit of local atmosphere and returned to the opening scene. But we did a great deal more. We gave the location, the boy's age and probable economic status, his birthplace and the fact that some unwelcome person is following him. The chapter has about 3000 words, and before it ends the basic story problem is firmly established.

Therefore, I believe we can define *reader orientation* by saying it is composed of a few simple but essential ingredients. (1) Introduce the principal character (or more if necessary). (2) Show where he is. (3) Indicate his approximate age, physical characteristics or occupation, when these factors are going to figure in the story. (4) Show him in action, with some hint of what he is going to do. (5) If the locale is important, tell a bit about it, too. (6) Do not present bare facts. Dramatize them. (7) Establish a situation which inevitably will bring about complication.

So, there we are—many points of technique rolled into one and simplified. Call it what you may—I have called it *reader orientation*.

I HITCHED MY TYPEWRITER TO A TRAILER

. . . By JANET JACKSON

DOWN memory lane, I can see an eager school girl listening attentively as an impressive speaker advised "As you young people take your places in the world, hitch your wagons to a star and you will succeed."

In the years since, I have never found a wagon I cared to ride, nor any star near enough to make a good hitching post. But I have found a much more practical vehicle and a much nearer goal. I have hitched my typewriter to a trailer and have found success to a satisfying degree.

In the company of my travel-loving husband and my merry little daughter, I have poked my nose into many nooks and corners and told the world about it.

A trailer, I have found, makes the very best kind of office. It is completely private. One can spread page after page of script all about the place, go away and leave them there and return to find not so much as a single page missing. For one, like myself, who enjoys a cup of coffee always at hand, the pot and heating unit are always at one's elbow.

Our trailer serves as our dark room where my husband develops pictures he takes to illustrate my articles. With shelves overhead he has made the trailer clothes closet into a perfect darkroom, compact and light proof.

Before starting off on a jaunt, we fill our ice box with supplies and take along plenty of bedding. Thus we can stop and go to work at any place that catches our interest. There is nothing like doing a story on the spot. The inspiration gained by actual sight, smell and contact is carried over into the script. Pictures can be made "pat" in their interpretation. Casual passers-by often supply just the bit of local color needed to make the illustrating pictures come alive.

There was the time that the eighty-year-old father of the Jackson clan issued a call to his two sons and

daughter to come home for a re-union. We were in Virginia, so hooking our trailer to our Ford we started out early to keep the date.

Side trips started almost at once. Steel mills had to be looked into in Ohio because the youngest of our trio wondered what they were, pouring out their black smoke all over Youngstown. Hershey, Pennsylvania, the paternalistic little town we had long wanted to visit, was not too far off our trail. Cornfields in Indiana yielded beautiful pictures of men and machines at work on the good earth. Chicago kept us a couple of days. In Iowa, a friendly filling station manager told us of a model dairy farm near by. We reached Cedar Rapids just in time for the formal opening of a chain store. Halfway through Nebraska we passed cherry orchards with luscious fruit hanging temptingly from green branches. A couple of hundred feet from an especially tempting tree we found a country inn displaying a big sign "Fresh Cherry Pie." Right there we called a halt for a day, interviewed the Inn keeper who proved also to be owner of a big orchard, took notes on marketing his fruit, rode a truck through his orchard and watched cherry pickers at work.

Every so often as we passed the post office or some little town on the Lincoln Highway, we stopped long enough to mail out one or two large brown envelopes (you know the kind).

After the reunion and a round trip across so many states, our funds were pretty low. Imagine, then, the welcome our awaiting mail got when we found it contained checks from a dairy publication, a chain store magazine, a religious periodical, a boy's life paper, a trailer travel magazine and others.

Hitch one's wagon to a star? Not in our time. Clank those keys to the tune of rolling wheels and connect with a world of adventure your stay-at-home brothers will love to read about!

AUSTRALIAN AND NEW ZEALAND MARKETS

By ARTHUR J. GRENFIELD



Arthur J. Grenfield

I have often been asked the question whether or not writers and readers in Australia have different needs, insofar as literary expression is concerned, from writers and readers living in the United States of America.

The answer is both "yes" and "no."

"Yes" because the people "down under" have need of the same literary expression, which answers the needs of all humans irrespective of race and color as the people in this

country. "No" because they also need some literary expression which gives specific satisfaction to them by reason of the nature of their lives and their experience of living.

This raises the question of a dual purpose in all literature: namely, the satisfaction of both the universal and the particular needs of a people. The particular needs of readers living in Australia and New Zealand can be met by the writers who have been living in those countries. But the universal needs of those readers can be better supplied by writers from overseas—not because overseas writers are necessarily better than Australian or New Zealand writers, but rather because they seem to have a broader outlook on life.

If an American writer wishes to sell stories and articles in Australia and New Zealand, he should avoid trying to write them in a style which he imagines is suited for the readers living in those countries. Let him rather write as if for an American audience, but only on a universal theme. Any story or article written on a topic with universal appeal and in good standard English will be as acceptable to an Australian or New Zealand reader as it is to American readers. What appeals to one appeals to the other. They have much in common.

The editorial requirements in Australia and New Zealand reflect these needs of the readers living in those countries. An American writer should bear in mind that the editor of a national publication in either of those countries looks at things in much the same light as the editor of a similar publication in this country. He is just as anxious to get good stories or articles, and he doesn't care where they come from.

In this article I propose to discuss only those New Zealand and Australian publications with which I have had some dealings. But for the information of those writers who are interested, I'll also list those publications with which I have not had dealings recently, but in the case of these I suggest a writer query the editor before submitting manuscripts:

A. B. C. Weekly, 250 Pitt Street, Sydney, Australia. Short stories (800-1000 words), verse, articles of general interest (600-800 words), paragraphs about broadcasting, and joke drawings. Payment on publication at 4 cents per 13-em line; 5 cents per 17-em line. This is the organ of the Australian Broadcasting Commission, edited by Alan Moyle.

Advertiser, King William St., Adelaide, South Australia, is published daily. Present requirements limited to short-short stories (500) and to articles on topical, literary, and general themes, preferably with good photographic illustrations. Payment on publication according to merit, but with minimum of about \$7 per 1000 words. The editor is F. Lloyd Dumas.

Advocate, 143-151 a'Beckett St., Melbourne, Victoria, Australia, a weekly. No fiction, but articles and paragraphs with a Roman Catholic flavoring are paid for at about \$7 per 1000 words.

Age, 233 Collins St., Melbourne, one of Victoria's leading dailies. No fiction at present, but topical, literary and descriptive articles (800 to 1200 words), and news photographs are required. Pays good rates on publication, with minimum of \$7 per 1000 words and \$1 for illustrations. The editor is H. A. M. Campbell.

Aircraft, 44-74 Flinders St., Melbourne, a monthly, requires articles of a technical or semi-technical nature of 1000 to 3000 words, and cartoons on aviation. The editor is D. Weaver.

Angry Penguins, Brookman Bldg., Grenfell St., Adelaide, South Australia, published irregularly. Short stories, and articles on literature, art, music, theatre, film or sociological topics are required, together with appropriate slanted cartoons, jokes, and paragraphs. No limit on wordage, and payment at \$7 per 1000 words.

Annals, Sacred Heart Monastery, Kensington, N.S.W., Australia, published monthly, requires short stories (1500-3000 words), serials of about 45,000 words, and articles of about 2500 words. Payment on acceptance, at \$5 per story or article, serials according to length. The editor is the Rev. John F. McMahon.

Argus, 365 Elizabeth St., Melbourne, Australia, one of Victoria's leading dailies. Stories up to 5000 words and articles on almost any topic up to 2000 words are required. High rates of payment according to merit. (From my own experience I know this publication pays the highest rates of any in Australia and New Zealand, but it demands a high standard.) Pays on acceptance.

Australasian Grocer, 312 Flinders St., Melbourne, published monthly. Requires any sort of article of interest to grocers, about 1000 words. Payment on publication at \$3.50 per 1000 words. The editor is H. J. Book.

Australian Insurance and Banking Record, 479 Collins St., Melbourne, published monthly. Topical articles on banking and insurance, of about 1500 words. Payment at about \$6 per 1000 words. The editor is L. A. P. Hickey.

Australian Journal, 350-352 Swanston St., Melbourne, the leading monthly in the fiction field. Requires good "magazine story" of about 5000 words, dramatic, humorous, mystery or romantic. Does not like war themes, or morbid or sexy stuff. Also requires serials divided into installments of about 10,000 words. Good rates of pay according to the value and possibilities of the work, but the editor (R. G. Campbell) is prepared to make an arrangement with any writer who can satisfy his requirements.

The Author & Journalist

Australian Woman's Mirror, 252 George St., Sydney, N.S.W., one of the leading women's weeklies. Paragraphs, articles, serials, short stories, verse and photographs are required. Short stories should be about 1200-2500 words, articles about 1000 words, paragraphs about 150 words, serials 50,000-75,000 words, and verse about 24 lines. Payment at good rates on acceptance. The editor is C. Llewellyn Griffiths.

Australian Women's Weekly, 168-174 Castlereagh St., Sydney, similar to the *Australian Woman's Mirror*. Payment is made on publication at varying rates. Editor, K. Wilkinson.

Australasian Radio World, 214 George St., Sydney, published monthly. Popular articles on simple technical radio subjects and photographs, paragraphs, cartoons are required. Payment at \$14 per 1000 words. A good prospect for freelancers with knowledge of radio.

Australian Home Budget, Central House, Central Square, Sydney, published monthly. Requires short stories (up to 3000 words), articles on all topics of interest to women (up to 1200 words), and paragraphs, preferably humorous. Payment, on publication, ranges from \$7 to \$10. The editor is Miss Edna Morse.

Australian Home Journal, 407-409 Kent St., Sydney, published monthly. Requires homely short stories about 3000 words. Pays \$7 per 1000 words, on publication. The editor is J. Russell.

Australia National Journal, published monthly by Ure Smith Pty. Ltd. Federation House, 166 Phillip St., Sydney. Requires short stories, brief sketches and articles with a modern slant. Cartoons and jokes are also used. Pays \$7 per 1000. Editor is Miss Gwen Morton Spencer.

Australian Music Maker and Dance Band News, 416 George St., Sydney, published monthly, requires short stories (1500 words) and articles (1500 words) and cartoons. Good prospects here for the freelance with a knowledge of the entertaining business. Payment at varying rates on publication. The editor is Miss Dorothy Ford.

Bulletin, 252 George St., Sydney, one of Australia's leading weekly publications. Requires short stories up to 3000 words, articles, paragraphs, and cartoons. Payment on acceptance at \$7 per 1000 words. This is a hard publication to break into, has a traditionally high standard, and treats new writers rather brusquely.

Cavalcade, 56 Young St., Sydney, published monthly. This is a digest type of publication, using articles and short stories of 1000 to 1800 words. Also requires cartoons and jokes. Payment on acceptance, varying according to merit. The editor is K. G. Murray.

Chronicle, King William St., Adelaide, South Australia. Published weekly. Requires short stories (up to 2000 words), articles of about 1250 words, and news photographs. Payment on publication, at about \$7 per 1000 words. The editor is Harold Sexton.

Digest of World Reading, 174 Little Collins St., Melbourne, a monthly which specializes in short articles and stories of about 1000 words. Payment at varying rates. Advisable to query first.

Daily Mirror, Kippax and Holt St., Sydney. Requires topical, general and literary articles, of between 500 and 600 words, and short stories of about 1000 words. Payment varies from \$7 to \$17 per article or story according to merit, on publication.

Decoration and Glass, 19 Bridge St., Sydney, published monthly. Requires articles on architecture, home building, post-war planning, interior decorat-

ing, household hints, accompanied by drawings, plans or photographs. Payment on acceptance, varying according to merit. The editor is Edward Fahey.

Dairy Exporter and Home Journal, Wakefield St., Wellington, New Zealand. Circulates in country districts. Requires articles on dairying, cartoons with dairy farm background, short stories from 1000 to 2000 words, and paragraphs. Articles should be illustrated wherever possible. Good articles dealing with farming in other countries will stand a good chance of acceptance. Payment on acceptance at about \$8 per 1000 words. The editor is Chas. Burnard.

Express and Journal, King William St., Adelaide, South Australia, is published weekly. Any out-of-the-way stuff is welcomed. Short stories (1500 to 2500 words), serials of about 25,000 words, and short articles on topical, household or fashion themes are required. Payment at about \$4 per 1000 words. The editor is Clive Kelly.

Evening Post, Willis St., Wellington, New Zealand. This daily requires feature articles of 1200 words. Rates of payment depend on whether or not the article has been widely syndicated. The editor is J. R. Smith.

Evening Star, Dunedin, New Zealand. This daily requires literary and general articles of about 1500 words, on such themes as history, anniversaries, exploration, and the less known and more romantic industries. Payment on publication, at \$3.50 per column. The editor is W. F. Alexander.

Farmer and Settler, 321 Pitt St., Sydney, published weekly. Illustrated articles dealing with agricultural and rural themes are required. Payment varies according to suitability, usually on publication. The editor is James Mahoney.

Fashion and Society, 1 Douglass St., Sydney, published monthly. Articles should be of interest to women and not less than 1000 words. The rate of pay is about \$4 per 1000 words, on publication. The editor is Miss S. M. Deaton.

Grocery and Storekeeping News, 312 Flinders St., Melbourne, is published monthly. Articles of 1200 words, dealing with the trade, are required. Payment on publication at varying rates. The editor is J. N. Williams.

Herald, 44-74 Flinders St., Melbourne. One of Victoria's leading dailies. Short stories of about 1500 words, articles, paragraphs, and topical photographs are required. Articles of not more than 750 words are most acceptable. Payment on acceptance, of about \$8 per column. The editor is A. K. Thomas.

Health and Physical Culture, 107 Pitt St., Syd-



This story's from Andy McTaper,
Who's really a fine penny scraper.
The editors roar
And his manner deplore,
For he uses both sides of the paper.

ney, published monthly. Articles of about 2000 words are required, slanted to educate readers to health through psychology and physiology, with special attention to the training of youngsters and adolescents. It is preferable for articles to be illustrated. The editor, F. H. Gray, says he particularly needs good photographs of healthy, well-developed and proportioned figures of both sexes, child and adult. Best to query first as high rates are paid for special matter on publication.

Home Beautiful, 44-74 Flinders St., Melbourne, one of Victoria's leading monthly magazines. Articles with illustrations on any subject dealing with the home and garden are carefully considered. Payment on acceptance at varying rates. The editor is W. A. Shum.

Humor, published weekly by the New Century Press Pty. Ltd., 3 North York St., Sydney. Requires short stories of a humorous nature and of approximately 1500 to 2000 words in length. Also interested in stories of approximately 25,000 words for their Romance and Detective series of paper novels. Payment on acceptance of about \$3.50 per 1000 words. The director is Rell Horsman.

Ideas, 191 Queen St., Melbourne. Requires short articles (up to 550 words) which describe new ideas for displaying or selling books, magazines, stationery lines and similar goods. Payment on publication at approximately 6 cents per line of 9 words. The editor is D. W. Thorpe.

Kalgoorlie Miner, Hannan St., Kalgoorlie. A weekly publication, using short articles (200-400 words) of interest to women, and articles of varying length concerning mining and methods of treatment (base metals as well as gold). Payment of about 16 cents per inch after publication.

Key Digest, G. P. O., Box 3024, Wellington, New Zealand, a weekly with a wide circulation. Requires articles (1000-3000 words), modern epigrams, anecdotes about people in the international news, out-of-the-way facts. Payment on publication at about \$3.50 per 1000 words. The editor is E. H. S. Miller.

Leader, 233 Collins St., Melbourne, one of Victoria's leading weeklies, catering principally to country readers. Stories of 1800 to 2500 words, and serials of about 60,000 ("thrillers") are required. Payment on acceptance at about \$7 per 1000 words. The editor is H. A. W. Campbell.

Life Digest, 230 Stanley St., Melbourne. Published monthly. Short stories (1500-2000 words) and articles of similar length on any topic are required. Payment varies, with minimum of about \$3.50 per 1000 words. The editor is C. S. Taylor.

Man Only, 56 Young St., Sydney. Published monthly. Short stories up to 2500 words and general and topical articles of 1000 to 1800 words are required, also cartoons of appeal to men. Payment on acceptance according to merit. The editor is K. G. Murray.

Mail, North Terrace, Adelaide, South Australia. Published weekly. Topical and general articles, illustrated with photographs where possible, and good serials up to 25,000 words, and short stories up to 4,000 words are required. Payment at varying rates, with a minimum of \$7 per 1000 words. The editor is J. D. Brown.

New Idea, 230 Stanley St., West Melbourne. Published weekly. The editor (Chas. S. Taylor) wants yarns with a "kick." Short stories (2000 to 3000), articles on home, fashion and child welfare (1000 to 3000 words), and serials of about 50,000 words are required. Payment on acceptance at \$3.50 per 1000 words.

Newspaper News, Warwick Bldg., Hamilton St., Sydney. Published monthly. Articles illustrated with photographs of special interest to press, printing, radio or advertisers are used. Payment varies. The editor is S. Kingsbury.

New Zealand Herald, 149 Queen St., Auckland, is especially interested in articles (up to 600 words) on economic and political subjects, for which the rate of payment on publication is \$7. The editor is A. Munro.

New Zealand Observer, 12 Wyndham St., Auckland, will consider topical and general articles (1600 to 1800 words) preferably illustrated with photographs, for which payment is made at the rate of about 16 cents per inch. The editor is Robert B. Bell.

New Zealand Woman's Weekly, Shortland St., Auckland, has need of articles about outstanding personalities or interesting women's activities. It is a family magazine. Short stories (2500 to 3000 words) and articles (1000 to 1500 words) and paragraphs should be bright and full of human interest. Payment on acceptance—stories from \$7 to \$14 and articles from \$5 to \$8. The editor is Miss Hedda Dyson.

Pacific Islands Monthly, Union House, 247 George St., Sydney. This is a high grade newspaper-magazine circulating throughout the Pacific and Australia. Contributors should have some knowledge of life in the Pacific. Short stories and articles are used. Payment varies. The editor is R. W. Koblon.

Pertinent, 88 Pitt St., Sydney. Published monthly. Short stories (1000 to 3000 words) and articles of a topical, literary, political and general nature (1000 to 2000 words) are required. Cartoons, ideas for cartoons, unusual photographs, and poetry are also required. Payment varies from 3 cents per line up. The editor is Leon Batt.

Pix, 60-70 Elizabeth St., Sydney. Published weekly. Short articles of all types are required, but the length should not exceed 500 words, and they must be copiously illustrated. Most favored are picture-series and unusual photographs. Rates of payment vary considerably. The editor is L. Foster.

Pocket Book Weekly, 60-66 Elizabeth St., Sydney. Short stories up to 3000 words and articles on topical, literary and general subjects up to 2500 words are required. Payment varies, but averages about \$7 per 1000 words. Payment on acceptance. The editor is John Goodge.

Queensland Co-Operator, Box No. 743K, G. P. O.,

SONG FOR YOUR BIRTHDAY

By Carol Turner Hall

In college, teachers all agreed
That you were destined to succeed
As poet, painter, nun or novelist,
Essayist, editor, or anthologist.
You have turned thirty, (and you show it.)
Too late to be a Younger Poet.
But if you cast off all repression
There still is time for Self Expression.
Expose your brothers, blame your Mama,
Or write a social-angled drama,
Or prove your town a mess of Babbits,
Or write a play with several rabbits.

Brisbane, Queensland, Australia. Short stories and articles of interest to country people. Payment varies. The editor is W. Kidstoe.

Quiz, published monthly by the Gayle Publishing Co., 228 Pitt St., Sydney. Short stories (750-2500), articles (1000-1500 words), cartoons, and verse are required. Payment is at good rates on publication. The editor is George Little.

Radio and Hobbies, 60-66 Elizabeth St., Sydney. Published weekly. Short articles on aviation, radio, hobbies and scientific subjects are required, preferably illustrated. Payment on publication at \$7 per 1000 words or higher. The editor is John B. Lillis.

Sun News-Pictorial, 44-74 Flinders St., Melbourne, C. 1. One of Victoria's leading dailies. Topical articles, with strong news interest (1000-1500 words), and short stories (up to 2500 words) are required. Payment on publication at about \$15 per 1000 words. The editor is Allan Burbury.

Sun, 60-66 Elizabeth St., Sydney. This important daily pays well for short stories (about 750 words) and articles of about 1000 words on any interesting topic. Cartoons and interesting photographs are also required. Payment on acceptance, from \$10 up, according to quality, plus half proceeds if syndicated in other States. The editor is John Goodge.

Sydney Morning Herald, Box No. 506, G. P. O., Sydney. One of the most important dailies, with a very wide circulation. There is no restriction on the type of article or story, except that, generally speaking, it should not exceed 1200 words. Payment on acceptance is governed by the space and prominence which can be given to the contribution, but is above the average. The editor is A. H. McLachlay.

Smith's Weekly, 126 Phillip St., Sydney. Openings here are for paragraphs based on personal experiences, for light humorous and satirical verse, and for epigrammatic comment on the times. Short stories of 1000 words are required, for which payment on acceptance is \$16 up. The editor is Claude E. F. McKay.

Sunday Mail, Queen St., Brisbane, Queensland, Australia. An important weekly. Short serials (15,000-20,000), short stories (1000-2000 words), and articles on child welfare, housekeeping, fashion and topical subjects (500-1200 words) are required. Rates vary according to length and quality, from a minimum of about \$3.50 per 1000 words. Payment on acceptance. The editor is F. B. Daly.

Telegraph, Box 1431.T., G. P. O., Brisbane, Queensland, Australia. An important daily. The type of contributions required are those that have a general appeal. Length should not exceed 1000 words for articles (700-800 preferred) and 1500 for short stories. Payment on acceptance, but sometimes on publication, at about \$7 per 1000 words. The editor is A. R. Wickers.

Tribune, 605 George St., Sydney. A weekly with national circulation representing leftist political opinion. Short stories (1000-1500 words) and articles (500-1000) are required, but they must contain definite social meaning. Payment varies. The editor is Harry L. Gould.

Unity Co-Operator, published monthly by the Downs Co-operative Dairy Association Ltd., Box 5, P. O., Toowoomba, Queensland, Australia. Short stories, romance, detective, crime, are required (about 1000 words), that will "uplift" farmers' minds. Payment on acceptance, at \$3.50 per 1000 words. The editor is D. W. Day.

View, Box 22, P. O., Camberwell, E. 6, Melbourne, Australia. A monthly journal of opinion on domestic and foreign affairs, books, theatre and cinema. Preferred length of articles 500 words or less. Payment

on publication, at varying rates according to suitability and quality.

Weekly Times, 44-74 Flinders Street, Melbourne. Short stories of 1800-2000 words, humorous cartoons, and striking photographs having a definite news-value are required. Payment on acceptance at \$8 each story. The editor is C. J. Matthews.

Woman's World, 129 King St., Melbourne. Published monthly. Has need of short stories (1000-4000 words), serials up to 36,000 words, and topical articles up to 900 words, preferably illustrated by photographs. Pays varying rates, from \$3.50 per 1000 words up. The editor is Miss Betty Macmillan.

Woman, 60-66 Elizabeth St., Sydney. Published weekly. Likes fiction to range from 2000 to 5000 words. Serials of 50,000 to 60,000 words are also used, and articles of 800 to 1500 words on anything of topical interest to women. Payment on acceptance, at about \$7 per 1000 words, but higher rates for special material. The editor is Guy Natusch.

World's News, 60-66 Elizabeth St., Sydney. Published weekly. Unusual factual stories and articles of general interest (1200 words) and popular fiction (1200 to 2500 words) are required. Payment on acceptance, minimum of \$7 per 1000 words, with higher payment for better material. The editor is John B. Lillis.

Western Mail, Box D. 162, G. P. O., Perth, Western Australia. Published weekly. Short stories (1250-2000 words), and short shorts (750-1200 words), and articles on any subject of general interest, are required. Payment varies from \$3.50 per 1000 words up. The editor is H. J. Lambert.

Weekly News, 149 Queen St., Auckland, New Zealand. This is a homey type of journal, requiring informative articles (up to 1200 words), short stories (up to 2000 words), and topical photographs. Payment on publication at varying rates. The editor is H. I. Macpherson.

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A GOOD REFERENCE BOOK

"Modern Writers", a history of the Manuscripts Club, Los Angeles, is an excellent collection of biographical letters, pictures, articles, and a few poems by people who have been speakers or entertainers during the years 1939 to 1946 for the Manuscripts. Mary Kay Tension, the compiler, has taken great pains to cover many fields of writing in her selections. These produced articles make the book an invaluable aid to writers anywhere. (Wetzel Publishing Co., Los Angeles, Calif.)

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The Trojan-Arrow magazines, 125 E. 46th St., New York 17 (*Hollywood Detective*, *Private Detective*, *Speed Detective*, *Speed Mystery*, *Super Detective*, *Fighting Western*, *Speed Western*, *Leading Love*, and *Winning Love*) underwent a necessary reorganization when Kenneth W. Hutchison and Wilton Matthews, former editors, were indicted on charges of grand larceny and forgery in the theft of \$96,000 from the publishing firm. The editors pretended to purchase manuscripts which they later said were not usable. Over a three-year period they were accused of taking the above mentioned amount. They pleaded guilty to forgery in the second degree and face sentences up to ten years. Robert Gwinn is now editor of the men's group, and Madge Bindamin has returned to the firm as editor of the women's group. They expect to resume story purchases before very long.

DON'T GO OFF HALF COCKED

. . . By PAUL GOULD

O. HENRY once commented derisively on the author who had his cowboy lurk near the door with his six-shooter, and shoot the seven bandits one by one as they came in. But O. Henry wasn't infallible either. In "The Heart of the West," page 140, his Texas Ranger carried "two big .045's." These lethal weapons would be very effective—against an amoeba.

Mistakes in legal procedure, medical practice, and other technical matters became so common that they gave birth to a game, "Boners." But firearms seem to offer writers their largest field for confusion. Characters point a revolver, and two pages later it is an automatic. The hero before going into action slips the magazine out of his revolver to see if it is loaded; or the gun-moll checks the cylinder of her automatic to see that the chambers are all filled.

The calibers set forth in print must have old Colonel Henry gyrating in his grave. Here are a few outstanding examples I have noted:

In an adventure magazine, a Mr. Faber mentions a 7 mm. Luger. (There's a 9 mm. Luger, and a 7.65 mm. Luger commonly known as the .30 Luger.)

In the "Case of the Dangerous Dowager," Erle Stanley Gardner has a pistol with the caliber .32 Smith and Wesson special. (There is a .32 Smith and Wesson long in pistols, and a .32 Special in rifles.)

Jack London introduces a .41 automatic into "Burning Daylight." (Plenty of .41's, but not in automatic pistols.)

A recent whodunit had a vest pocket .22 automatic. (If they only knew a clue to catching one of those, instead of the vest pocket, .25 automatic.)

In Dana Chambers' "The Last Secret," which is all about atom bombs, we read of "a Smith and Wesson .375 Magnum with a three-and-a-half inch barrel." (This is an atomic pistol, no?)

The July 1945 *American Rifleman* has on page 9, a 190 F.W. fighter plane pour "a stream of incendiaries from their 200 mm's." (These projectiles would be approximately 10 inches in diameter.)

Most English authors refer to calibers with punctuation after their own fashion. They write about the .38, or the :38; there were even rifles of .256 and .470 calibers in Audry Moore's "Ser-engette." (Calibers mean hundredths of an inch, and you just put in the good old-fashioned decimal point.)

Many writers give out with that deadly, powerful but very tiny gat. Sir Geoffrey conceals it unprotruberantly in his immaculate dinner clothes. I'd like to see this with my own eyes. If it is tiny, it is not powerful. The smaller the gun, the lower the ballistics. Such small guns would probably consist of .25 automatics or .32 revolvers or automatics. They haven't as much authority as a .22. Observe:

Caliber	Muzzle Velocity In Foot Seconds	Muzzle Energy In Foot Pounds
.32 S and W	710	100
.25 auto	810	73
.22 L. R.	1400	114

Now I can see whole battalions of angry authors marching up in massed battalions nine-man front to show actual instances of men being killed with .25's and .22's. Sure, deer have been dropped with a twenty-two and trout have been caught on a bent pin. But would one of you boys like to go out hunting bear with me next Fall, armed with a nice small but powerful twenty-two rifle?

There are some medium small guns that you can use. Smith and Wesson puts out a .38-.32, which means that it is a .38 Smith and Wesson calibre on a .32 sized frame, a gun that does slip into the pocket and protrudes no more than a fair-sized banana and weighs no more than an average claw-hammer. The Walther 9 mm. pocket automatic packs considerable potency; it is double-action on the first shot, and it isn't much bigger than a .32 automatic. Even the .38 Police Positive special, with rounded butt, trigger spur and trigger guard filed off, and with a two-inch barrel, might crawl under the wire as a medium-sized Betsy.

In the same vein, our scribbling friends seem to think that small guns just make a noise like a ripe cantaloupe falling on an anvil, or so it says in the scripts. The answer to that is the good old English four-letter word: "Yeah?" Shoot off a .22 BB cap in a closed room. It is a wee thing, about one-fifth as big as an ordinary .22 long rifle, with a muzzle energy of only twenty-two pounds. It blasts you. A .32 going off in a small room is like a 75 mm. field piece; a .45 bursts you asunder like a battleship salvo.

Leslie Charteris lets the Saint use a .45 automatic with half-filled powder charges that make a faint plop, so he says. That faint plop would still be away up in the decimals beyond any full symphony orchestra treatment of the "Warsaw Concerto."

And Dashiell Hammett's Continental Op. is modest in describing himself as only a fair shot; and yet on page 84 ("The Continental Op.") "A gun came out of his coat. Firing from my pocket, I shot it out of his hand."

Roy Chapman Andrews in a recent book drops an animal at a guessed-at 200 yards with one shot from a pistol. No trouble with dat o' debbil bullet-drop.

Other descriptions of hand-guns bring back that nostalgic coccyx pain. Mark Saxton in "Danger Road" had a "small" Luger, and Van Wyck Mason in "The Hong Kong Air Base Murders" had a Luger "large enough to command respect." All Lugers are the same size; only the barrels and magazines are interchangeable, like the .45-.22 conversion.

Van Wyck Mason had Captain North also carry a "cut down .32 automatic." The good Captain may have used it as a cigar-lighter—certainly an automatic that had been cut down wouldn't operate as a firearm. In "The White Rider," Leslie Charteris came up with a .45 automatic that could hold only six cartridges.

The hunting and fishing periodicals constantly contain articles on the best gun for this, the best gun for that, with comparative ballistics.

Any cartridge manufacturer, Remington, Peters

(Continued on Page 15)

NEEDS OF THE DAVID C. COOK STORY PAPERS

By IVA S. HOTH, Managing Editor

THESE are story papers sold in quantity to the Sunday schools and given by them to their scholars. There are four of them intended to reach different age and sex groups.

All of these papers carry some out-and-out religious material and some out-and-out secular material. In former days, many writers attempted to combine the two to get a religious touch, or at least a moral one, into every piece they wrote. In those rare cases where a religious touch or a moral one *naturally* falls into a story, we are more than delighted. But we will not publish secular material that has a dragged-in moral.

Here are some of the things we want:

1. *We want fiction*, short stories, or serials, or even material short enough to be published in anecdote form. Lengths we prefer are given in the listings of individual papers, but these lengths are not half as important to us as the story itself. Let your stories fall into whatever lengths they naturally take, as we are equipped to handle all different lengths. The big thing we are looking for is excitement, a sense of drama and action. We want red-blooded stories for red-blooded youth. We want romance. We want adventure.

2. *We want stories about people*, all kinds of people, living or dead, but they must be interesting to the group for which they are written. We do *not* want educational material. Our readers *have* to go to school, they *have* to study history and geography and science. We don't want them to look on our papers as an extension of school work in any sense of the word. We want them to feel that in our papers they will find enjoyment—sheer pleasure—plus some helpful material on their Sunday School work. . . . Thus an article about George Washington or Booker T. Washington is only acceptable if it is handled in such a fascinating way that it leaps out of the educational category into the fascinating one.

3. *Humor* we are always looking for . . . fact, or fiction, or even in short anecdote form.

4. *Religion*. We are always glad to see good religious writing of any kind, though practically all of the religious material for the three younger papers is staff written.

5. *Sports stories and articles*. We want good two-fisted real he-man sports stories . . . but remember that athletes are natural competitors, that they go into any athletic contest to win. We hope we don't have to read any more of those stories in which the logical winner doesn't try to win because (a) his rival's girl is watching the race or (b) because his rival worked so hard to win his letter, so our hero pretends a sprained ankle in order to let said rival win the coveted award. Get realistic; portray athletes as they are!

6. *Good animal stories* are sure-fire for our readers—fact and fiction, wild animals or tame, or pets of all kinds.

7. *Hobby material* is welcome, provided it explains the hobby, shows what the readers will get out of it if they take it up, and explains how they can get started on it.

Standard rates are 1 cent a word—2 cents for exceptional material. Payment is made on the 5th of every month for all material accepted during the previous month. We pride ourselves on quick readings and thorough ones. Material that is not acceptable will be returned within 10 days of its receipt, except an occasional borderline offering which may be held two weeks.

Following are our papers:

Young People's Weekly. Sixteen-page paper designed for young men and women aged 18 to 23—and up. Preferred length for fiction approximately 2500 words; for articles, 1000-2000.

Boys World—Girls Companion. Eight-page papers published for boys and girls aged 12 to 17. Preferred lengths 1200-1500.

What To Do. Eight-page paper for boys and girls aged 9 to 11. No baby talk. Preferred lengths 1200-1500.

DON'T GO OFF HALF-COCKED

(Continued from Page 14)

Winchester, will send a pamphlet, containing all caliber and cartridge dope. The Western Cartridge Company puts out a honey.

Colt, Smith and Wesson, Harrington and Richardson, will mail for the asking a beautifully illustrated folder, with photographs and descriptions of all their guns. At many sporting goods companies, like the Stoeger Arms Company in New York City, a dollar will bring you a complete catalogue containing pictures and information of every pistol, rifle and shotgun, and every cartridge, made by English, American or German manufacturers. The writer can get comparative ballistics on a heavy Mauser, or a double-barreled express rifle, or a Savage big game weapon. He can find out about the .600 Kynoch that gives out a 7600 pound kick, for his safari story. Should a writer's bent run to Wild Bill Hickok, he can look up and find out that a Colt Frontier .44-40 had a maximum accuracy range of only two hundred yards.

There really are Lugers that shoot .22 cartridges, and .32 automatic pistol bullets that are shot through .30 calibre rifles, and .38 longs that make swell

practice in a .357 magnum pistol. But the writer can avoid making a lot of mistakes, and writing about a lot of impossible gadgets. Such as Rupert Grayson's tough guy Gunston Cotton of the Secret Service, who laid a couple of revolvers on the table, and when he picked them up, lo! they had magazines.



Script, 548 San Vincente Blvd. Los Angeles 36, has been complete revamped since it was taken over by Robert L. Smith, Associate Publisher of the *Los Angeles Daily News*, and Ralph K. Davis, petroleum administrator during the war, who have organized Associated Publishers, Inc. James P. Felton, formerly an editor of *Time*, is the new editor. Manuscript needs call for fiction, non-fiction, verse, full color and photographic art, cartoons, and decorative drawings. Contents will cover California, and payment will range from \$25 to \$200 for fiction of 1000 to 2500 words, \$50 up for non-fiction, and a similar scale of payment for verse and cartoons.

Miss America, 350 5th Ave., New York, is changing its format, and, we are informed, is reducing its rates to 4 cents a word, the same as *Junior Miss* of the same address.

THE AUTHOR & JOURNALIST'S ANNUAL HANDY MARKET LIST OF

SYNDICATES

MAY, 1947

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art. An asterisk before a syndicate indicates a fiction market.

Be sure to enclose return postage or (preferably) stamped envelopes.

Acme Newspictures, 461 8th Ave., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures from free-lances, \$3.00 up, Acc. Affiliated with NEA.

Adams, (George Matthew) Service, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips. Has regular sources.

American Motion Picture Review Service, Room 515, 582 Market St., San Francisco, Calif. Reviews of major and specialty films, some from free lances, 200-500. Feature articles; news features; columns. 2c, Pub.

Aneta Features Service, 50 Rockefeller Plaza, New York 20. (Affiliated with Netherland Indies News Agency.) News features of interest to Netherlands. Own sources.

***AP Features**, 50 Rockefeller Plaza, New York. News, women's sports features, comics, fiction (30 chan. serials, 1000 words each), second rights. Rarely buys outside and only on query.

Ascher (Sidney) Association, 33 W. 42nd St., New York 18. Broadway column; science column; humor. Regular sources.

Associated Negro Press, 3507 So. Parkway, Chicago 15. News; news features. \$5 column.

Associated Newspapers, 247 W. 43rd St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance.

***Association Features**, 28 E. 10th St., New York 3. Comics—columns, strips; serials, short stories, short-shorts, first and second serial rights. Outright purchase. Acc.; royalty basis.

Authenticated News, 97 Warren St., New York 37. Rotogravure feature pages only. Considers exclusive up-to-date photos, news pictures, 8x10 glossy. Outright purchase, varying rates; 50% royalty.

Authenticated News Service, Box 509, Hollywood 28, Calif. Motion picture features, radio programs and contests, free-lance. 50% royalty. Query.

Bartlett Service, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondents in Denver, Dallas, Fort Worth, Omaha, San Francisco, and other cities in West and Southwest. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

Bell Syndicate, Inc., 247 W. 43rd St., New York. (Affiliated with the Associated Newspapers.) Not accepting contributions.

Bressler Editorial Cartoons, 130 W. 42nd St., New York. Daily editorial cartoons, usually staff prepared; buys occasionally from free-lances. Payment on acceptance according to quality.

Burton (Lucille) Features, Hearst Bldg., San Francisco 3. All types of material, but done by own staff.

Cambridge Associates, Inc., 163 Newbury St., Boston 16, Mass. Business and financial articles from regular sources.

Catholic Information Bureau, 210 W. 31st St., New York 1. 400-word Catholic Apologetics. Some from free lances. Outright purchase at varying rates.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; hobbies, art, handicraft. Send adequate caption material with 8x10 photos. Outright purchase, varying rates, 50% royalty.

Central Press Canadian, 80 King St., Toronto 1, Ont., Canada. News and sport pictures and stories chiefly from regular sources; cartoons. Pays \$3 per photo, on acceptance. All material must have international appeal. F. P. Hotson.

***Chapman, Gerard**, 116 West Ave., Great Barrington, Mass. First and second rights to serials, short stories, and short-shorts by established writers. Query first. Rates and methods of payment individually arranged.

Chicago Sun Syndicate, 400 W. Madison St., Chicago 6. News service. Columns, panels, strips. Purchases some from free-lance contributors. Outright purchase, on acceptance or publication; royalty basis.

Chicago Times Syndicate, 211 W. Wacker Drive, Chicago 6. Comics; daily or Sunday columns; cartoons; panels; all with humor and originality. All from regular sources at present. No fiction. Royalty, on contract (affiliated with Chicago Daily Times.) Russ Stewart, Ed.

***Chicago Tribune-New York News Syndicate**, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction). Outright purchase. Payment on acceptance. (Out of market; schedule filled.)

***Columbia News Service**, 60 E. 42nd St., New York 17. Fea-

ture articles; news features; news pictures; first and second rights, serials, short stories; short-shorts; any length. Outright purchase, Acc.

Congressional Quarterly, 732 17th St., N.W., Washington 6, D. C. Two weekly services and a quarterly, all dealing with Congress. Regular sources.

Connecticut News Association, 59 Cannon St., Bridgeport, Conn. News features, market and financial reports, staff-prepared.

Consolidated News Features, Inc., 247 W. 43rd St., New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Not in the market Kathleen Caesar.

Continental Feature Syndicate, P.O. Box 509, Hollywood, Calif. Motion picture and radio features, chiefly from regular sources but some free-lance. Query first. Easton West.

Cooper, Virginia M., 1514 Milan St., New Orleans 15, La. Creole Foods Writer and Cooking School, Inc. Not in the market.

Crux News Service, 473 Grand Ave., Leonia, N. J. Historical and political features; considers "The Unknown in History," 600 words. Outright purchase, current rates.

Curtis Features Syndicate, Box 223, Benjamin Franklin Sta., Washington, D. C. Columns; cartoons; feature articles. 25-50% royalty. Selects own features—at present not in market for new ones.

***Daily Sports News Service**, 820 Park Ave., Brooklyn 6, N.Y. Sports and sport features. Feature articles, sports news features and columns. First and second rights, serials and short stories, varied lengths. Staff and free-lance material. Payment at varying rates on acceptance. 25c reading fee on all Mss.

Dear Publication & Radio, Inc., Essner Van Wagoner Tufty News Bureau, 30 Journal Sq., Jersey City 6, N. J. News features, columns, principally from regular sources. Outright or royalty up to 50%.

Dench Business Features, Ho-Ho-Kus, N. J. Need now is for any good post-war sets or series of advertising, selling and industrial production and distribution subjects of widespread appeal. 50-50 basis. Ernest A. Dench.

***Devil Dog Syndicate**, 820 Park Ave., Brooklyn 6, N. Y. Uses both staff and free-lance material. Sports, motion picture plots, news shorts, serials, news photos, cartoons, comic strips, serials and short stories, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 25c handling fee, and stamped envelope for return.

Dominion News Bureau, Ltd., 455 Craig St., W., Montreal, Canada. Leading U. S. syndicates in Canada.

Dudgeon Feature Service, 704 Basso Bldg., Detroit 2, Mich. Not in the market at present.

Elliott Service Co., Inc., 217 E. 44th St., New York. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for news photo displays—does not syndicate for resale. Material need not be exclusive. \$3 up, payment on acceptance. A. L. Lubaty.

European Picture Service, 353 5th Ave., New York 16. Photos, black and white, and color. Regular sources and free-lance. 50% royalty. Query first.

Exclusive Features Syndicate, 900 Statler Bldg., Boston, Mass. Fact stories. Regular and free-lance sources. Nutritional research material. News features and photos. Percentage, by arrangement.

Feature News Service, 229 W. 43rd St., New York. (Affiliated with N. Y. Times.) Uses no outside material. John Van Bibber.

Fine Art Features, 3001 Carson Ave., Indianapolis 3. Special feature "Historic Churches in America." Has own staff artist-author.

Galloway (Ewing), 420 Lexington Ave., New York. Serves publishers, advertising agencies, with photos of nearly everything on earth except purely ephemeral pictures (hot news today, old stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Usual rates, \$5 up; prefers \$10 quality. Will buy one or 1000 at a time.

***General Features Corporation**, 250 Park Ave., New York 17. Feature articles; news features; columns; cartoons; comic strips. First rights, serials, short stories, short-shorts. Both regular sources and free-lances. Science columns. Outright or royalty.

General Features Syndicate, Inc., 545 5th Ave., New York. Comics, jokes, news features, advertising ideas for syndication; odd true stories. Outright purchase or 50% royalty. Send type-written duplicate; keep original. Peter Van Thein.

***Global Feature Service**, 47 W. 56th St., New York. Feature stories; illustrated fiction; book lengths. Second rights in serials, short stories, short-shorts. Slides may run to 3500 words. Purchases from free-lances. All copy should have "universal" appeal. 50-50 royalty.

Globe Photos, 139 W. 54th St., New York 19. Interested in photo features and articles from professional photographers or author-photographers. Features should have 10 to 20 pictures in color or black and white. Also wants single color photos for editorial, advertising, and calendar use. Human interest, landscapes, science subjects. 50-50 basis with statement and payment following sales. William Eismitz, Mng. Ed.

Handy Filler Service, Russ Bldg., San Francisco. News and semi-news, all staff-written.

Harris-Ewing Photo News Service, 17 E. 42nd St., New York. Good pictures. Points and people of interest are acceptable if well done. Also, feature stories up to 10 pics, individually captioned. Topic and photography must be carefully turned out. Royalty basis.

Haskin Service, 316 Eye St., NE, Washington, D. C. All material staff-written.

Heath News Service, 1300 Nat'l Press Bldg., Washington, D. C. Buying nothing now. Only filling spot news orders.

Heinl Radio News Service, 1400 California St., Washington 8, D. C. Radio news (not program material) having to do with legislation, staff-prepared.

Hollywood Feature Syndicate, 6455 Sunset Blvd., Hollywood 28. Purchases material about Hollywood and pictures in the making. Regular sources and free-lance. Rates not given.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Holmes Feature Service, 135 Garrison Ave., Jersey City 6, N. J. Mostly regular sources; buys some from free-lances. Scientific and general feature articles, news features, news photos. Outright purchase or 50% royalties.

Hope, Chester, Features, 345 West 86th St., New York 24. Chiefly Sunday Magazine Section feature articles from regular staff.

Independent Features Syndicate, 342 Madison Ave., New York. Features, news, news photos, from regular sources. Varying rates, outright purchase on acceptance, or percentage basis.

Independent Jewish Press Service, Inc., 207 4th Ave., New York 3. Jewish news; news exposing bias of any kind or intolerance; news promoting the cause of Zionism; features; poems; columns. Regular sources and free lance. Outright purchase, publication. (Query, as not in the market in April.)

Independent Press Service, 275 Bleeker St., New York 14. (Affiliated with TYP News Syndicate). Syndicates feature articles, news features and pictures; cartoons and columns; first and second rights to serials, short stories, short-shorts in mat form. Ted Yates, Dir. Does not accept contributions.

Intercity News Service, 103 Park Ave., New York 17. Feature articles; news features; columns; cartoons. Outright purchase, Pub. Regular sources and free-lance.

International Labor News Service, 509 Carpenters Bldg., Washington 1, D. C. Labor news, feature articles from regular sources.

International Religious News Service, Rushsylvania, O. Religious news features, from regular sources. No MSS wanted at present.

Jewish Telegraphic Agency, 106 E. 41st St., New York 17. Staff columnists; buys occasional feature articles of Jewish interest, 1000-2000 words. 1c, Acc. B. Smolar.

Keystone View Co., 219 E. 44th St., New York 17. Material 70% staff-prepared. Considers good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; common everyday life pictures. Outright purchase or 50-50 percentage basis. E. P. Van Loon.

King Editors Features, 102 Hillier St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12). 800-1500 words each. Royalties.

***King Features Syndicate, Inc.**, 235 E. 45th St., New York. Considers first or second rights to serials, first rights to short stories; feature articles, news features, scientific and specialized material, work of columnists, comic art, cartoons, crossword puzzles. Payment on publication, percentage basis.

Lawrence (David) Associates, 1241 24th St., N.W., Washington 7, D. C. David Lawrence's Daily Dispatch. No outside material.

Ledger Syndicate 321 S. 4th St., Philadelphia 6. General syndicate; columns, women's articles, cartoons. No serials at present. "Some free-lance when in market." Royalty basis. Comic strips. 50% royalties.

Long Island News Syndicate, 28 W. 44th St., New York 18. Sports news. Regular sources and free-lance. Payment on publication.

MacGregor (Dollie Sullivan), Springstead Bldg., Great Kills, Staten Island 8, N. Y. Second serial rights published books, from agents, publishers, sometimes from authors. Payment on publication.

Markey (Frank Jay) Syndicate, 369 Lexington Ave., New York 17. Feature articles; news features; columns; cartoons; comic strips. Regular sources. Generally 50-50 percentage.

Matz Feature Syndicate, 523 Weiser St., Reading, Pa. Scientific subjects, screen, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

McClure Newspaper Syndicate, 75 West St., New York 6.

News features, cartoons, and comic strips, on contract only, largely from regular sources. Interested only in features that can run for a number of years, preferably daily, done by professional writers, is looking at and holding stories for its daily Short Short which it hopes to re-establish when the newspaper situation eases. Elmer Roessner, Ed.-in-Chief.

McNaught Syndicate, Inc., 60 E. 42nd St., New York 17. Material usually obtained from regular sources, occasionally from free-lance contributors. Considers cartoons, columns, comic strips. Royalty basis. No set rate.

Medical News Service, 1407 L St., N. W., Washington 5, D. C. Medical news stories, features, photos. Outright purchase, un-named space rates. Has regular sources.

Metropolitan News Service, 59 Cannon St., Bridgeport, Conn. News and features staff-prepared.

Midwest Syndicate, P. O. Box 583, Wheaton, Ill. Feature articles; cartoons; comic strips. 50% net, Pub.

Millans Newspaper Service, 1775 Davidson Ave., Bronx, N.Y. Editorial cartoons, sports cartoons, and a comic; also, poems, contributed by staff.

Miller (Hal J.) News Syndicate, 1407 L St., N. W., Washington 5, D. C. Feature articles, news features, columns, cartoons, news pictures, comic strips. Specializes in medical legislative material. Outright purchase at un-named space rates. Regular sources.

Miller Newspaper Syndicate, 1717 So. Layton Blvd., Milwaukee, Wis. Feature articles of American national interest to average newspaper feature readers, 1000-2000. 50-50 royalty, usually averaging 2 cents a word. Does not want fiction. (Overstocked.)

Movietone News, 460 W. 54th St., New York. News pictures and news photos, some purchased from free-lance contributors. Sells stills of its newsreel subjects. Outright purchase, \$5 and up, Acc.

National Newspaper Service, Inc., 326 W. Madison St., Chicago. Will consider continuing features that can be run daily year after year; humor preferred. Columns. Comic strips. Percentage basis.

***NEA Service**, 1200 W. 3rd St., Cleveland, Ohio. Pictures articles, comics, and columns; serials, 24,000-30,000; staff written and free-lance. Flat rates, outright purchase, Acc.

Newspaper Features, 3076 1/2 Roswell Rd., Atlanta 3, Ga. Regular sources; not in the market for outside work. J. C. Wilson.

***Newspaper Sports Service**, 15 Park Row, New York 7. Sports news and sports features; also motion picture plots. Regular and free-lance. Cartoons. Serials, short stories and short-shorts, first and second rights. Outright purchase, Acc. Charges reading fee of 50c on each MS submitted.

New York Herald-Tribune Syndicate, 230 W. 41st St., New York 18. Syndicates Herald-Tribune features; occasionally buys from free-lances. Columns, comics, feature articles, crossword puzzles. 50-50 percentage basis.

North American Newspaper Alliance, 247 W. 43d St., New York. News features by wire, some from free-lance contributors. Outright purchase, Pub.

Northwest Syndicate, Inc., 711 St. Helens Ave., Tacoma, Wash. (Affiliated with the Tacoma News Tribune.) Cartoons and comic strips, on royalty basis. (Not in market.)

N. Y. Post Syndicate, 75 West St., New York. Comic strips; cartoons; columnists' special articles. First rights.

O'Connor (Joseph) Organization, 5th Floor, Hobart Bldg., San Francisco 4. Political analysis, national and regional. Can use unbiased political surveys from certain unassigned areas, to 500 words. Outright purchase, at price depending on area, size, and importance of report.

Our Family Food, 468 Fourth Ave., New York. Good material, all staff-written.

Overseas News Agency, 101 Park Ave., New York 17. News features, articles, columns and cartoons; first and second rights. Outright purchase, Pub.

Pan American Press Service, 130 W. 42nd St., New York 18. Photos and features likely to interest Latin America, from regular and free-lance sources. Kodachromes Royalty, 50% of gross sales.

Pan-Hellenic American Foreign Press Syndicate, 1215-17 Park Row Bldg., New York. Religious service.

Parb Research Services, Newspaper Copy Service, Box 3585, San Francisco 19. Amusement copy only. All staff work.

Park Row News Service, 280 Broadway, New York. News and features, staff-written, Theodore Kaufman.

Patterson, David S., 1500 3rd Ave., New Brighton, Pa. Editorials and paragraphs self-written. No market.

Paul's Photos, 537 S. Dearborn St., Chicago. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions, such as Christmas; strange sights and customs in foreign lands; pictures taken by members of our armed forces in the war. 1/3 commission. Also buys glossy prints, 5x7 or larger, at \$1 and up per print, and Kodachromes.

Penn Features Syndicate, 2417 N. 15th St., Philadelphia 32. News; domestic science, etc. Staff prepared.

Phoenix Republic & Gazette Syndicate, P. O. Box 1950, Phoenix, Ariz. Columns, cartoons, comic strips. Percentage of sales, depending on feature.

Pictorial Press—Pan America, 1658 Broadway, New York. Pictorial features, first rights, either outright purchase or 50% royalty. 6x8 prints preferred.

Pix, Incorporated, 250 Park Ave., New York 17. Highclass photos, mainly series and sequences, suitable for picture layouts in leading magazines and roto sections; kodachromes larger than 35 mm. suitable for covers and full page shots. No spot news pictures. Largely from photographers under

contract, but some free-lance. State if pictures have been published before. 50-50 royalty, once a month. Leon Daniel.

PM Syndicate, 164 Duane St., New York 13. (Affiliated with the *Newsman* P.M.) Comics, war maps, photos, news and feature articles. From PM's pages. Ind. rates. Pub. Royalty negotiated.

Press Alliance, Inc., 235 E. 45th St., New York. Comic strips, columns, news pictures for Europe only. 50% royalty.

Press Features, Inc., 106 E. 41st St., New York. (Affiliated with *Overseas News Agency*.) Feature articles; columns; cartoons; comic strips. Payment by special arrangement.

Press Syndicate, Tribune Tower, Chicago 11. News and feature photos. Outright purchase, Acc., or royalty, 50-50 on monotonous, 33 1/3 - 66 2/3 on color.

Publisher Finance Bureau Inc., 219-221 Forest St., Babylon Park 17, N. Y. Business and financial. Regular sources.

Publishers Syndicate, 30 N. La Salle St., Chicago. Considers cartoons, comic strips. Royalties or percentage. Harold H. Anderson.

Rapid Grip and Batten Ltd., 181-189 Richmond St. W., Toronto 23, Ont. Comics; women's page features, magazine pages. "We syndicate in Canada the features produced by **King Features Syndicate**, New York, and supplement them to some extent by a very few purely Canadian features. Not in the market for other offerings at present."

Register & Tribune Syndicate, Des Moines, Ia. First rights to serials, 36 chapters, 1200 words each, modern romantic theme; comic strips; cartoons; columns. No single articles. Royalties. Henry P. Martin, Jr.

Religious News Service, 381 4th Ave., New York 16. Daily foreign service covering major religious developments throughout the world; daily domestic service consisting of spot coverage of major activities of religious groups throughout the United States. Week in Religion, interpretative column of the week's most significant news. Features; photos; Religious Remarkables; Question Box; Inspirational Editorial; special articles released from time to time, tying up with daily news reports. 1c-2c end of each month.

Richardson Feature Syndicate, 6219 Haverford Ave., Indianapolis 20. Newspaper comics and features; cartoons and strips. Purchased direct from contributor, 50-50 royalty. "Be original!"

Russell Service, 254 Fern St., Hartford, Conn. Articles and columns on automobiles and safety, all staff-prepared.

Shay Preston Agency, 113 W. 42nd St., New York 18. Cartoons; comic strips. Essentially regular sources; some free lance. Outright purchase, varying rates, Pub. "Enclose stamped envelope."

Shostal Press Agency, The, 545 5th Ave., New York 17. Color transparencies only; smallest size 4x5. Faultless material only. Regular sources and free-lance photographers. 40% commission. Robert F. Schostal.

Science Service, Inc., 1719 N. St., N. W., Washington 6, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance, 1c a word average. Watson Davis.

Select Features Syndicate, Inc., 565 5th Ave., New York 17. General features; first and second rights to serials (mystery, love), 6000 words; comic strips; columns, 50-50 royalty. "Material illustrated with pen sketches has better chance."

Soccer Associates, 10 Overlook Terrace, New York 33. Sports articles; soccer pictures and features; stamp articles. Practically all from regular sources. Outright purchase, Acc., rate depending on material.

Southern (Wm.), Jr., Independence, Mo. Conducts own syndicate. No market.

Sports Page Feature Syndicate, Box 215, Long Beach, Calif. Sports page material from regular sources only.

Standard Filler Service, Times Bldg., St. Cloud, Minn. News-paper fillers. Staff prepared.

Standard Press Assn., 126 Dartmouth Ave., Boston, Mass. Uses all types of syndicate material from free-lance writers. No information on rates.

Star Feature Syndicate, Box 88, Alhambra, Calif. Psychological and health features produced by John C. Kraus, Ed. No outside material.

Star Newspaper Service, 80 King St. W., Toronto 1, Ontario, Canada. (Syndicate department of the *Toronto Star*.) All types of material with British or Canadian angle, chiefly from regular sources. First rights to serials 36,000 words; short stories, 1,000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. F. P. Hotson.

Summer's Syndicate, Box 587, Poland, Ohio. Don Summers. Beverage lore. Items on old inns, etc., will be considered. Enclose postage.

Swift and Associates, Times Bldg., New York. Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for rotogravure pages. Outright purchase, varying rates. Stephen K. Swift.

Thompson Service, 255 Senator Pl., Clifton, Cincinnati, O. Features, cartoons, comic strips, scientific material. 50-50 commission.

Three Lions, 551 5th Ave., New York 17. News pictures and picture-stories, some from free-lance writers; scientific picture stories for laymen. Outright purchase, varying rates, or 50-50 royalty. No articles accepted without illustrations.

Triangle Photo Service, 15 W. 44th St., New York 18. Photos, all types. Royalty.

Twentieth Century News Syndicate, 4958 W. Adams Blvd., Los Angeles 16. Columns. Regular sources.

TYP. News Syndicate, 225 W. 113th St., New York. (Affiliated with Calvin's Newspaper Service.) News, mats, features, photos, columns, syndicated articles. No free-lance material. Ted Yates, director.

Ullman Feature Service Inc., Chandler Blvd., Washington 5, D. C. Auto features. Magazine-section articles. Some from free-lance contributors. Outright purchase according to quality. "Features about 1500-2000 words with photos or illustrations."

United Features Syndicate, Inc., 220 E. 42nd St., New York. (Affiliated with United Press.) Considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. No fiction. Usually regular sources.

Universal Trade Press Syndicate, 724 5th Ave., New York 19. News agency covering business pages; inquire for staff vacancies. Outright purchase, percentage 65%-75%. M. S. Blumenthal.

Vanguard Feature Syndicate, 7147 S. Cyril Ave., Chicago 49. Children's features. No free lance purchase.

Vitamin News Bureau, 900 Statler Bldg., Boston 16, Mass. Specialized material on vitamins, nutrition, public health, from regular and free-lance sources. News features, news pictures, columns, pertaining to vitamins. Percentage, by arrangement.

Weekly News Service, P. O. Box 1658, Hollywood 38, Calif. News features; columns. 50-50, Acc.

Wide World Photos, Inc., 50 Rockefeller Plaza, New York 20. (Division of Associated Press.) Needs photos in print form or negative. Outright purchase, \$3-\$5.

Williams Syndicate, 990 Manhattan Pl., Los Angeles 6. Regular sources.

Wood (Roger) Institute, 172 1/2 S. 18th St., Columbus, O. Own writing. No material purchased.

World Newsfeatures, Earle Bldg., Washington 4, D. C. Columns and cartoons, some from free-lances, 50-50 basis.

Worldover Press, Wilton, Conn. News features dealing with international relations. Regular sources.

MOSTLY PERSONAL

(Continued from Page 3)

the boys and girls of other days rather than attempt to meet the confusing demands of too many so-called educators who would eliminate all but strictly modern highly seasoned, over-stimulating fictional fare for the young." Miss Hall has appeared in children's and church-school publications, has had numerous one-act plays published and is the author of two juvenile books, "Dutch Days" (Dodd, Mead) and "Jan and Betje" (Charles E. Merrill Co.), both of which have been used as supplementary school readers; also a book for writers, "Writing the Juvenile Story" (The Writer, Inc.)

With due respect to Lawrence Alson ("Juvenile Plots We've Seen Before," March, 1947, *A & J*) who stated "The truth is that historical fiction rarely sells to juvenile magazines these days," Miss Hall believes that it does—if it is in serial form.

"I believe 'Song for Your Birthday' (page 12) must be a lucky poem," wrote Carol Turner Hall. "Immediately after I wrote it, my husband and I wrote and submitted two poems. His 'Elephant's Bones'

was accepted by *Harper's*, the first place he sent it. (It was published in May.) Mine, equally pristine, was accepted by *The Atlantic Monthly*, and I understand it will be published in the 'Accent On Living' section."

Other contributors. . . Charles Carson, writer and critic, a familiar name in *A & J* columns, calls it "Reader Orientation," the "it" being proper opening of a story. . . For those who favor the gun-play in writing, we have "Don't go Off Half Cocked," in which Paul Gould gives some facts on guns which will prevent writers handing out fiction in their calibre figures. . . Janet Jackson ("I Hitched My Typewriter to a Trailer") reports (from Estes Park, Colorado), "Following our noses in this way we have sold articles to more than thirty markets including *This Week*, *Western Family*, *Parents*, *True Comics*." . . . For more and better manuscripts Dorothy Banker suggests more and better study of the Bible.

We notice with interest that the Nevada State Highway Department has established a free research

(Continued on Page 26)

The Author & Journalist

LITERARY MARKET TIPS

Better Homes & Gardens, Meredith Publishing Co., Des Moines, Iowa, reports its present requirements as follows: Helpful "how to" articles on building and remodeling, furnishings and decoration, gardening, foods and equipment, home management including child care; also limited number of general interest articles that appeal to both men and women—these to include science, medicine, mental health, family relations, social problems and personalities; photos, picture stories, and drawings on all subjects covered by the magazine. No fiction, fashion or beauty; little poetry. Pays upon acceptance \$5 for shorts and anecdotes for all departments of the magazine; from \$25 to \$500 for articles, or more depending upon nature of the article. John S. Robling, public relations manager, supplies this information.

Rexall Ad-Vantages, published by United Rexall Drug Company, 314 West 6th St., Los Angeles 14, is opening its pages to free-lance writers. The magazine is published for the 10,000 independent druggists, who hold the Rexall franchise. "We are hoping to obtain from free-lance writers short articles of 500 to 700 words, with pictures, about Rexall druggists as personalities or on unusual merchandising schemes in modernized Rexall drugstores," states Irving G. Clukas, editor. "All material is expected to reflect merchandising of Rexall products or the use of Rexall promotional programs. . . . We are also interested in first-person articles by Rexall druggists salesclerks." Mr. Clukas suggests that readers query him first in order that he may point out the highlights and emphasize the slant. Payment is promised at 3 cents a word, up, according to merit and quality of material, and \$3.50 per each photograph, payable on acceptance. Prompt acceptance or rejection is guaranteed.

Preludes and Vespers, published by Henry Picola Publications, 9 W. 95th St., New York, are considering poems of merit. Report is promised within two weeks. Four- and eight-line poems are needed at the present time. Contributors are advised to study a copy of the magazine, which sells for 30 cents, to get the proper slant.

Will Roberts, formerly Madison Square Publishing Co., 2 East 23rd St., New York 10, reports, "We do not use any books of any outside authors. We create our own titles." This is contrary to the report given us for our November book list.

Worldover Press, Wilton, Conn., directed and edited by De Vere Allen, reports that all material is staff-prepared, or, in most cases, furnished by especially designated overseas correspondents. No free-lance stuff is bought.

Earnshaw's Infants', Children's and Girls' Wear, retail trade journal of the industry, has moved from 1333 Broadway to 71 W. 35th St., New York. Editor is Amy Vossen.

Southern Bicycle Journal, 301 E. 5th St., Fort Worth, Texas, is now paying entirely on a space basis (25 cents an inch 10-point, well spaced) instead of offering not less than \$10 for any feature.

Junior Boys & Girls, 307 15th St., Huntingdon, Pa., requests that all manuscripts be addressed to the publication, and not to an individual. Demand is for stories of 1500 to 1800 words with definite spiritual appeal to junior age girls and boys.

Bowen Publications, 30 W. Washington St., Chicago 2, announces that *America's Crime and Mystery Weekly* has been suspended due to distribution problems.

American Fabrics, Reporter Publications, 350 5th Ave., New York, a highly technical quarterly covering fabrics, fabric inspection, simple treatment of technical material, etc., pays on acceptance according to the worth of the individual article. Color plates are used, and dramatic photos illustrating articles. Richard Harmel is associate editor.

Paper Merchandising, 15 W. 47th St., New York 19, a monthly edited by H. G. Heitzberg, is in the market for anything bearing upon the administrative interests of paper merchants, who deal in fine books and printing papers, and in coarse wrapping papers, cups, towels, tissues, and related products. Articles should be under 1000 words, and illustrated wherever possible with photos, drawings, diagrams, or charts. This is no market for material not specifically related to the business of merchandising paper. Payment is made upon publication, depending on value to publisher.

Western Buyer, a monthly edited by Harrison B. Williams, 251 Kearney St., San Francisco, pays 1 cent a word on publication for articles on modern retailing, display, merchandising, for its florist, garden supply, and nursery section. All supplementary rights are released.

Laundry Age, 9 E. 38th St., New York 16, reports that it is concentrating more and more heavily on shorts—items of only a few paragraphs, packed with interest and value to owners of commercial power laundries. "Generally," writes Howard P. Galloway, editor, "two types of shorts are used. In a column, 'This Helped Me' appear items which show how laundries have improved their efficiency with new original wrinkles that call for only a small investment. The other department is entitled 'Current Comment' and contains items—for the most part humorous or lightly treated—based on laundries in the news." Payment for "This Helped Me" is \$5 on publication; for "Current Comment," \$2.50.

The Dealer & Collector, Shelley Braveman, publisher, Flushing, N. Y., is looking for articles and general items relating to firearms, archery, edged weapons, etc. "We pay a fair rate on publication."

Modern Sundries, 80 Wall St., New York, a monthly edited by T. F. Sullivan, uses feature articles on merchandising of sundries through wholesalers, chain drug stores, variety stores, department stores, chain tobacconists, with pertinent pictures. Payment is on publication at 1 cent a word.

Imprimatur is now located at P. O. Box 51, Evans-ton Sta., Cincinnati 7.

Toiletries Trends, 1606 N. Highland Ave., Hollywood 28, Calif., is not in the market for material at present, according to Bert Butterworth, publisher. "Toiletries Trends," he says, "has its own correspondents in principal markets of west."

American Artist, 345 Hudson St., New York 14, does not solicit articles. "Most artists are featured in our magazines by invitation," states Eve Brian, assistant editor, "and then are interviewed by one of our editors."

THE BIBLE AND A WRITER

By DOROTHY BANKER

IF you want to write more and better manuscripts than you are now writing, keep your Bible on your desk and read it! Read it for inspiration for titles, for situations, for stories that may be paralleled, for beauty of style, for themes.

Other writers do.

Scan the lists of published books and table of contents pages in magazines and you will note that many titles have been taken from Biblical verses. Read current fiction and you will recognize that many manuscripts have been based directly or indirectly upon Biblical situations, Biblical themes, Biblical characters in modern guise.

Study the writings of a master stylist and you will discover the economy of wordage, graceful phrase, singing rhythm, and beautiful simplicity of Biblical prose.

It is not always possible for a writer to trace the influence of his knowledge of the Bible upon his writing for, particularly if he has read and studied it since his early childhood, it is an integral part of his creative mind.

Other writers may, very consciously, go to the Bible for their ideas. For them, it is easy to tell just what use they have made of Biblical source material. In a recent meeting of writers who contribute to leading national publications, two men were talking about books on which they are now working.

One is a historical novel being written under a contract signed by a publisher on the basis of a synopsis. The title is from a verse in Exodus and the title is the theme.

The other is a Western novel, one of several

written by this man for a leading publisher. The basic situation is from another verse in Exodus and while the title is not from the verse it will be indicative of the situation. This man, incidentally, just sold to a smooth-paper magazine a story he says is based upon that of the prodigal son.

Titles without number may be found in the books of the Bible and while many have been used there is a limitless number remaining. A Biblical phrase used as a title will not only have the appeal of its own beauty but will arouse interest through connotation and associations it has in the mind of a reader.

Many of the situations and stories in the Bible, including the parables, will form the bases for acceptable fiction or non-fiction, and modern versions may also be written.

The Bible should be read for beauty of expression and verses should be copied and re-copied as an exercise in style. Particularly worthy of study are the books of the New Testament, including Revelation, and Old Testament, especially the Psalms.

While themes are to be found throughout the Bible, many may be discovered during a few minutes' reading of The Proverbs. Here are a few, chosen at random:

Whoso findeth a wife findeth a good thing . . . A man that hath friends must shew himself friendly . . . It is an honour for a man to cease from strife . . . Hatred stirreth up strifes: but love covereth all sins . . . As a jewel of gold in a swine's snout, so is a fair woman which is without discretion . . . The wicked is snared by the transgression of his lips . . . A merry heart doeth good like a medicine: but a broken spirit drieth the bones.

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Triple Detective and *Triple Western* being brought out by Best Publication, 10 E. 40th St., New York 16, are buying magazine rights to published novels not previously serialized. Condensations of three novels, about 30,000 words each, are used in each of the magazines. Payment is on acceptance at \$300 and up. Authors, agents and publishers are invited to submit material.

Entertainment Press Service Empire State Bldg., Rm. 1219A, 350 5th Ave., New York 1 is a new syndicate specializing in news and features of the entertainment world. Coverage will include news, reviews, features, interviews, human interest and gossip, hometown material, and photos, pertaining to the stage, screen, restaurant, night clubs, radio and television, records, music, art, the dance, and books. Special writers will be maintained in principal cities. Payment will be on the regular 50-50 syndicate basis, after publication. However, 2 cents a word after publication will be paid for special daily exclusive news items.

Household, 912 Kansas Ave., Topeka, Kans., is overstocked with both fiction and verse. Nelson Antrim Crawford is editor.

Asia, *Inter-American*, and *Free World*, have been merged into a monthly publication, *United Nations World*, 385 Madison Ave., New York 17. Although the new magazine has no connection with the United Nations, UN officials are much interested in its success. Good rates are promised for articles of varying lengths expounding the United Nations. Egbert White is publisher and general manager, Roland C. Gask, managing editor.

Gem Detective, *Chief Detective* and *Prize Western*, Atomic Action Magazines, 512 5th Ave., New York 18, have been suspended indefinitely due to the unavailability of paper, we are informed by H. C. Blackerby, publisher.

The Artists' Monthly, Town Hall Bldg., Wilkes Barre, Pa., a monthly edited by Alexander Murray, uses short fact items, fillers, news items, and photos on art. Especially desired are articles of "how to do it," "I sold it," and "inspirational" sorts. Payment is made on publication at 1 cent a word. Supplementary rights are not released to the author.

Western Home Furnisher is now located at 3630 Eastham Dr., Culver City, California.

□ □ □

EVOLUTION OF A PLOT

By VIRGINIA WALLACE RUNYON

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NAME

ADDRESS

A-J-5-47

Louis Parra, editor, New Poetry Department "What American Poets Write," *American Scene*, P. O. Box 6138, Washington, D. C. reports; "Due to the unprecedented number of manuscripts received from writers in various parts of the country, we are greatly overstocked with literary material. However, in our eagerness to feature the work of talented writers, we will do our utmost to feature very short poems insofar as space requirements enable. The shorter the material received the more chances are there of its being published soon."

Baby Time, the Alford Publishing Co., 424 Madison Ave., New York 22, is the third publication in the baby field to be brought out by this concern. The others are *Modern Baby* and *Today's Baby*. *Baby Time* is a monthly which will be sold in bulk to diaper services to be distributed to new mothers. Edited by Kenneth Alford, it will use articles up to 800 words of interest to new mothers, paying on acceptance at 1/2 cent a word.

Human Nature, 1950 Curtis St., Denver 2, has been temporarily discontinued due to paper shortage.

Future, La Salle Hotel, Chicago, national magazine of U. S. Junior C. of C., is now being edited by Raymond E. Roberts. Payment is made on publication at unstated rate for articles on travel, adventure, young businessmen stuff, success, career, to 1800 words. Features on outstanding young executives are also used.

Movie Mystery Magazine, Anson Bond Publications, 913 La Cienega Blvd., Hollywood 46, Calif., reports that all material is done by special assignment. Anson Bond is editor, Eddie Koblit, associate editor. The first issue featured a full-length novelization of International's suspense picture "The Stranger" which stars Edward G. Robinson, Loretta Young, and Orson Welles. There are several departments conducted by leading Hollywood writers, a "Reel Crime" and an astronomical analysis of the stars of "The Stranger," titled "Horror-Scope."

LETTERS

Editor, Author & Journalist:

In answer to my ad, a Miss Billie Jayne of Cleveland sent me two excellent poems for criticism. But she failed to state her street address. Will you place this where she can see it, and send along the missing information? j

Sincerely,

CLEMENT WOOD.

NOTES ON CONFERENCES AND WORKSHOPS

As we go to press, Robert Richards, Assistant Director, The Writer's Conference in the Rocky Mountains, University of Colorado, Boulder, Colo., informs us that Darryl Zanuck will deliver one evening lecture on motion pictures related to the writers' problems; Stewart Holbrook of Doubleday, Doran will be with the Conference for several days and will deliver an evening lecture, and C. E. Scoggins, *Saturday Evening Post* writer, and a resident of Boulder, will address a special forum.

The Writers' Workshop at Western State College, Gunnison, Colorado, will be its eleventh. Gunnison, as many know, is a famous fishing spot.

One could attend the Regional Writers' Workshop at the University of Denver, June 17 to July 18, go to the Writers' Workshop at Gunnison, July 21 to August 1, and take in part of the Writers Conference in the Rockies, July 29 to August 16!

The Southwest Writers Conference, Corpus Christi, Texas, meets early—June 1-4; the Michigan Conference for Writers, Detroit, meets late, September 4-5-6. Another early conference is the Missouri Writers' Workshop, at Columbia, which holds its sessions from June 9 through the 18th. Leading editors who will appear on the workshop programs here include Joe Alex Morris, managing editor of *Collier's*, Josephine Eckert, author of the new first-novel "The Practicing of Christopher," and Charles Edward Eaton, who wrote "The Bright Plain."

The Huckleberry Mountain Artists Colony, Hendersonville, N. C., opens July 1 for its nine weeks term, with classes in poetry, short story, the novel, non-fiction, and various others of the arts. Its 1947 Four-Point contest opens July 1 and closes December 1, 1947. Writers should send for rules and regulations.

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Kelly Jones, Oakdale, Stanislaus County, California

Marquette Ross Day!

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PRIZE CONTESTS

The first annual AAAS-George Westinghouse Magazine Science Writing Award of \$1000 will be presented in December, 1947, to the magazine writer whose interpretation of science for mass media represents the highest quality of science journalism. The magazine publishing the winning article will be awarded a citation for responsible editorial attention to science. . . . Entrants must submit photostats, tear sheets, clippings or reprints showing the running head of the magazine in which the story was published. A separate, completed entry blank must be filed with each exhibit. . . . Each article will be judged on the basis of clarity of interpretation, scientific accuracy, initiative shown in selection of material, and the extent to which it promotes a sounder understanding of science among general readers. The final selection of the winning entry will be in the hands of the Judging Committee, whose decision will be final. . . . All entries must be mailed to the Chairman of the Managing Committee, W. L. Valentine, editor of *Science*, AAAS-George Westinghouse Science Writing Awards, 1515 Massachusetts Ave., N. W., Washington 5, D. C., before October, 1947. The contest year for the Magazine Writing Award covers the period October, 1946 through September, 1947. For the necessary entry blanks and complete rules, write to Mr. Valentine.

Stanford University has announced establishment of six \$2000 fellowships in creative writing. These will be for works in fiction, poetry, non-fiction, or drama. They were made possible through a \$75,000 gift from Dr. Edward H. Jones of San Angelo, Texas, brother of Dr. Richard Foster Jones, head of the Stanford English Department. . . . In addition to the fellowships, the grant will provide four yearly prizes of \$500 each for the best short story, play, poem, and novel. The program of fellowships and prizes is to give talented young writers a chance to devote themselves to writing, and to increase the effectiveness of the university as a focus of literary creation on a high level. Recipients of the fellowships will have no duties except that of spending their best energies upon writing. . . . The prizes, designed as a further encouragement to undergraduate and graduate students to produce the best work of which they are capable, supplement the annual \$100 Humanities Prize established last year for the best short story of the year by a Stanford student. . . . All of the fellowships will be awarded on a competitive basis and their terms, except in unusual circumstances, will be limited to one year. Fellowship application for the Autumn Quarter of 1947, when the first fellowships will become effective, should be sent not later than June 15, 1947, to Wallace Stegner, director of the Writing Center, Department of English, Stanford University, California.

The Christophers, a nationwide movement which strives to restore Christian principles to every phase of public life, has announced prizes totaling \$30,000 to be awarded to authors of the three winning book-

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length manuscripts submitted in a contest closing November 15, 1948. First prize will be \$15,000, second \$10,000, and third, \$5,000. . . . Each of the three awards will be given to the award winner as an outright gift, not as an advance against possible royalties. All rights to the winning manuscript, and to all manuscripts entered in the Plan, remain with the respective authors. Entries may be fiction, biography, autobiography, or historical narrative. The books need not be strictly religious, but they must be based on Christian principles. Any theme or setting may be used though preference, in general, will be given to those entries having a theme involving a powerful, fundamental problem of human living. Minimum length is 50,000 words. No manuscripts submitted should previously have been published in any form here or abroad. No entry blank or fee of any kind is required of entrants, and, since award winning and non-winning manuscripts alike remain the exclusive property of their respective authors, they may arrange for publication, motion picture rights, magazine serial rights, and so forth.

The Child Study Association of America, 221 W. 47th St., New York 19, is offering a prize of \$100 and royalties for the best idea or concept for a new and original children's radio program submitted by June 1. The show may be a half-hour weekly, or a 15 minute show, but it must be entertaining and educational, with appeal to children between the ages of 7 and 14. An outline should be submitted for a possible 13-week series. It would be helpful, also, if the writer accompanied his submission by a sample script. All submissions must be accompanied by an entry blank, obtainable upon application to Award Committee at the above address.

The League for Sanity in Poetry, c/o *Different*, Rogers, Ark., is offering \$25 for the best lyric of not more than 32 lines submitted before June 30. Poems may be in any form or meter, must be typewritten, and submitted anonymously in triplicate. They must be accompanied by a sealed envelope bearing the name of the poem and containing the author's name and address. No author may enter more than three poems.

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MOSTLY PERSONAL

(Continued from Page 18)

and checking service for professional writers and editors. The service will furnish details or check facts for any writer working on a story pertaining to "Nevada's lurid history, or almost equally lurid present," to quote Jock Taylor, former editor of The Virginia City *Territorial Enterprise*, and a newspaperman of wide experience, who is in charge. In some cases, Mr. Taylor informs, it may be possible to furnish photographs. Writers wishing to use the service should write Mr. Taylor, at Box 150, Carson City, Nevada.

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▲ ▲ ▲

Family Notes. . . . John's sister Ada (Sanborn) and her husband Ralph were with me for a few days in April coming on from the little town in New Hampshire—Raymond—where John was born, and where John and I spent wonderful summer days in our late 'teens roaming the Pawtuckaways. One summer we made a project of gathering and classifying all the ferns in the region. . . . So nice to see "folks" at this time! . . . There's a new grandbaby expected this summer. With two little grandsons, it would be nice if there were a little girl! . . . Which reminds me of Jackie, five. While his folks were at the hospital during his grandfather's illness, Jackie helped the girls in the mailing department stick stamps on subscription-solicitation envelopes. Suddenly he looked up at Jo Ann. "Do you know," he asked, screwing up his little face, "what people do with these letters?" "Why no," said Jo Ann. "What?" "Chuck 'em in the waste basket!" he replied, demonstrating. . . . Not all, Jackie! Our subscription list is growing steadily!

□ □ □ □

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The best source book for obtaining the names of the right people to contact is "Radio Daily Annual"; if it's not in your Public Library, I'm sure your local radio station has a copy and will allow you to examine it. Also, keep up with *Variety* for changes in personnel, and to find out who's buying what. The Radio Writers' Guild also publishes a reliable market list.

"You may reach certain comedians directly—Edgar Bergen and Eddie Cantor, I believe—but the best practice is to contact their agents."

What are the laws covering use of names of living persons on radio programs, such as the current quiz shows?—C.B.A., California.

The attorney for the National Association of Broadcasters in Washington, D. C., suggests that each state has its own laws, that a local attorney would have to be consulted by our inquirer to determine what those laws are.

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(Our thanks to Mr. Herb Hollister, owner of Radio Station KBOL, Boulder, Colorado, for forwarding our letter of inquiry to Washington.)

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